2d

Artist

Concept Art, Digital & Matte Painting
Magazine

# daniel dociu

Daniel Dociu has been involved in the games industry for over ten years; now Art Director and Concept Artist for ArenaNet, Daniel Dociu chats to 2DArtist about his work and why he feels the ArenaNet art team is by far the strongest he's had the privilege of being associated with!

## Editorial

Happy New Year and welcome to **Issue 025** of 2DArtist Magazine! We've gone interview crazy this month with four fantastic artist interviews – two of which are with Concept Artists for the amazing Guild Wars games, and if you've seen any of their concept art work on ConceptArt.org recently then you'll not want to miss these interviews, trust me! We also decided to give Patri Balanovsky – one of our Stylised Animal Challenge regulars – a grilling this month, so if you've ever wondered what makes him tick (and win all those challenges!), then check out **page 07**. In a nice contrast, our interview with Matte Painter Ludovic Iochem can be found on **page 47**, which is a real inspiration to anyone looking to get into the matte painting biz! My picks of this month's issue have to be the Speed Painting Challenge with Emrah Elmasli and Daniel Ljunggren, and our interview with the immensely talented Daniel Dociu (see **page 21**). Daniel Ljunggren is new to our Speed Painting challenges and the outcome of his tutorial is pure genius, so take a look at **page 97** to see his interpretation of this month's brief: "Steam Powered Mechanical Destroyer". If you've been following Joel Carlo's most recent tutorial, he takes us back to basics this month, in Part 2 of his tutorial, and explains a little about colour theory, so check out **page 119** if you've been struggling to get to grips with your palette, where all will be explained! This month also sees the end of our current Elements tutorial series (sorry guys!), where Carlos Cabrera takes us through the creation of a "Heat Wave" environment (see **page 107**). Remember: if you've missed any of the Elements series then be sure to pick up the back issues to get yourself up to date! To be honest, there's too much in this month's issue for me to talk about here, so check out the contents on the right and get stuck into a bit of what you fancy! I'll leave you now to enjoy this month's issue and we'll catch you again next month! **Ed**.

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**Lead Designer**
Chris Perrins

**Layout**
Bobby Brown
Imogen Williams

**Marketing**
Lynette Clee

**Content**
Tom Greenway
Lynette Clee
Warin Greenway
Richard Tilbury
Chris Perrins

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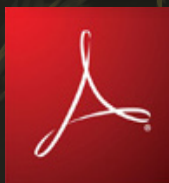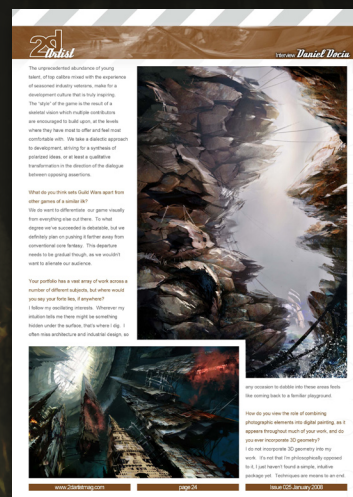
# 2dArtist

A Concept Art, Digital & Matte Painting Magazine

## daniel dociu

He has been involved in the games industry for over ten years, now Art Director and Concept Artist for ArenaNet; Daniel Dociu chats to 2DArtist about his work, and why he feels the Arenanet art team is by far the strongest he's had the privilege to be associated with.

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# Get the most out of your Magazine!

If you're having problems viewing the double-page spreads that we feature in this magazine, follow this handy little guide on how to set up your PDF reader...

## Setting up your PDF reader

For optimum viewing of the magazine, it is recommended that you have the latest Acrobat Reader installed. You can download it for free, here: DOWNLOAD!

To view the many double-page spreads featured in 2DArtist magazine, you can set the reader to display 'two-up', which will show double-page spreads as one large landscape image:

1. Open the magazine in Reader;
2. Go to the *View* menu, then *Page display*;
3. Select *Two-up Continuous,* making sure that *Show Cover Page* is also selected.

# Contributing Artists

Every month, many creatives and artists around the world contribute to 3DCreative & 2DArtist magazines. Here you can read all about them! If you would like to be a part of 3DCreative or 2DArtist magazines, please contact lynette@zoopublishing.com.
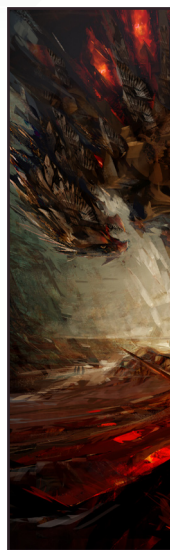
## Daniel Dociu

was born and got his formal art education in Cluj, the capital of Transylvania, in Romania. For the last fifteen years he has been working in the interactive entertainment industry as Art Director for Squaresoft, Electronic Arts, Zipper Interactive, Arenanet/NCsoft, as well as a freelance concept artist/consultant for Microsoft, Wizards of the Coast, THQ, Tor Books and so on.

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## Patri Balanovsky

is a Production/Concept Artist at PitchiPoy Animation Studios, Tel-Aviv, in Israel. He's been drawing and painting since he can remember; creating characters, creatures and fantastic scenes has always been a passion of his. Telling a whole story through a single image can be quite a challenge, but he's always up for it! Keeping his work fresh and versatile, he explores all sorts of genres, styles and attitudes.
Pat2005b@hotmail.com
http://chuckmate.blogspot.com
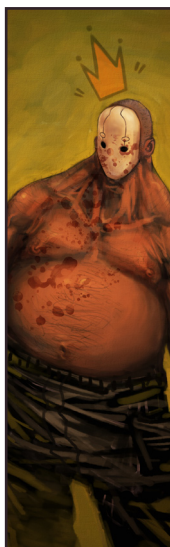
## Ludovic Iochem

is a Digital Matte Painter, working in the film industry in London. He spent two years working in France before he joined Double Negative. Today, he creates concept designs and matte paintings for films like Stardust, Bourne Ultimatum, Doomsday, and Love in the Time of Cholera. He's a huge fan of films and VFX as there are so many moods and styles to explore!

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## Emrah Elmasli

is a Turkish Concept Artist based in London, UK. He's working at Lionhead Studios as a full-time Senior Concept Artist. Before coming to UK, he was a freelance artist living in Istanbul, Turkey, and was working for various clients like Crystal Dynamics, Irrational Games, CGToolkit and Fantasy Flight Games, as well as ad agencies in Istanbul. He then found himself in the UK. He draws everyday and enjoys the city in his spare time.
www.partycule.com          emrah@partycule.com
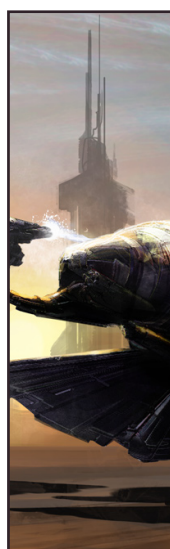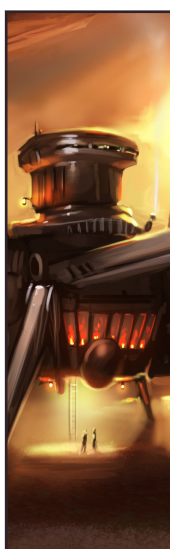
## Joel Carlo

is a multimedia developer residing out in Denver, Colorado. His career as an artist has spanned over the last 14 years and includes work in both traditional and digital media, web design, print and motion graphics for broadcasting. His client list is varied and ranges from commissioned work for small studio projects to larger clients such as Future Publishing, Burrows & Chapin, The Ayzenberg Group, NASCAR, Dodge, Toyota and Fox Television.
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## Robin Olausson

is a 22 year old freelance Concept Aartist/Illustrator from the South of Sweden. He's a highly motivated, self-educated person who always love new challenges. In the future he hopes to get work in the games industry, publish his own comics and become one of the top designers and illustrators!

www.ewkn.deviantart.com
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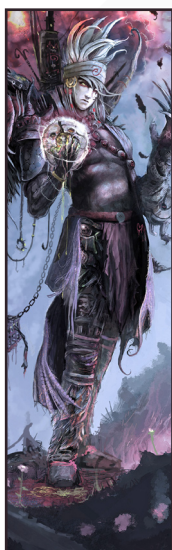
## Adrian Baluta

is 34 years old and studied at the "N.Tonitza" Fine Art College, in Bucharest. He now studies at the Hyperion University, and is a qualified VFX Artist and Animator. He's been working in the animation industry for 15 years, working with 2D, 3D, modelling, texturing, matte painting, animation and visual effects. He hopes in the summer to finish his book, which is a 'making of' his last short: 'The Last Gate'.

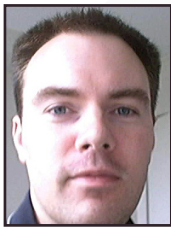http://adib.cgsociety.org/gallery/411937/
a_baluta@yahoo.com

## Would You Like To Contribute To 3DCreative Or 2DArtist Magazine?

We are always looking for tutorial artists, gallery submissions, potential interviewees, Making Of writers and more. For more information, please send a link to your work here: lynette@zoopublishing.com

Image by Doug Williams

## Ryan Slater

is currently a Draftsman/ Photosimulator in Vancouver, Canada. With a background in classical animation he moonlights as a freelance artist and is also in the midst of developing stories for children's books. Ryan's main goal is to put a smile on peoples' faces with his art, and he hopes to accomplish this through whatever medium he can get his hands on!

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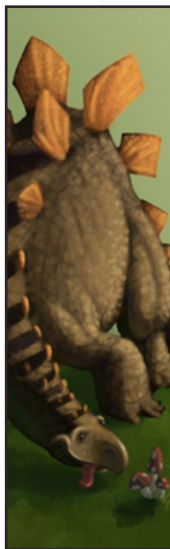
## Shu Wan, Cheng

lives in Singapore and graduated from Nanyang Polytechnic, Digital Media Design, where he specialised in Game Design. He's currently working on the course he graduated from, as a Development Technologist, guiding students in their game projects. He enjoys every stage of game development, from game design, concept art to 2D painting and 3D modelling. In his spare time he also creates flash games.

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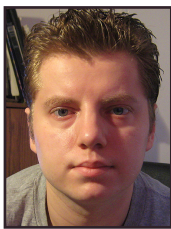
## George Patsouras

is a 2D Artist/Concept Artist/Freelance Illustrator in New York, USA. He's been drawing from as early as he can remember. Eventually his focus began to shift towards graphic design, until he was introduced to digital painting. All his work is now done digitally with Photoshop and a Wacom Intuos 3 tablet. He's currently working as a Character Concept Artist for Faramix Enterprises, and is proud of the work he's completed so far.

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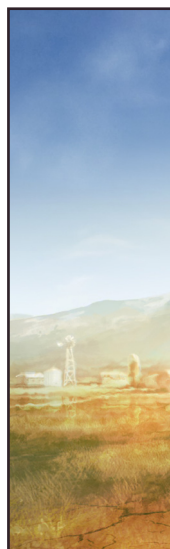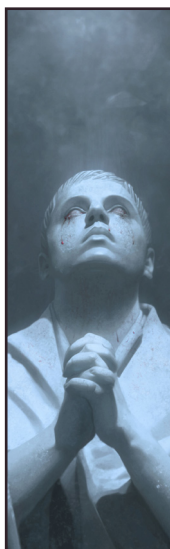
## Carlos César Cabrera

was born 1980 and is an Argentina-based digital artist, a concept artist and an illustrator – all in one! He's been doing conceptual art and character designs for video game companies in Argentina, and around the world, for the last four years. He's been active for about six years in this business, in which time he's launched a successful video tutorial series called "Watch and Learn" for the artist community.

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## Pascal Raimbault

has been working as a 3D Modeller in the visual effects industry for a while now. He's worked on movies such as Kaena the Prophecy, King Kong, X-men 3, Bridge to Terabithia, the Water Horse, Eragon, and others. He loves working on creatures or any organic stuff. For his personal projects he creates designs, models, textures, shading and compositing.

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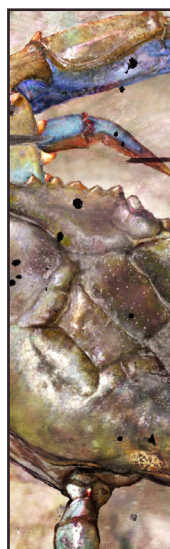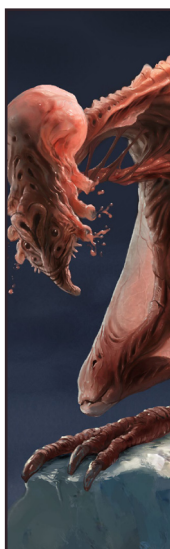
## Brad Zale

has worked as a graphic designer, packaging designer, and FX artist. Currently he is a full-time 3D artist in Chicago, IL, as well as a freelance artist for clients around the country. He has been drawing for as long as he remembers and continues a diligent practice. His competitive nature and constant quest for inspiration composes his craft and love for art.

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*"They were so impressed they sat me down at a drawing table and gave me a couple of small environment and character designing tests. At the end of the day, they hired me, and I started working the very next day."*

# Patri Balanovsky

Well, we thought it was about time we got to know one of our popular Stylised Animal Challenge entrants, Mr. Patri Balanovsky. After having consumed all of the prizes we can possibly offer from our studio, we decided it was time for a 'grilling'! Here's what the man himself had to say in a recent interview…

# Patri Balanovsky

So Patri, most of our 2DArtist readers will recognise you as Chuck,mate, from our Stylised Animal Challenges. First of all, and I have to ask, why "Chuck,mate"? Was it a childhood nickname, or is it something that people have come to know you as through your work as an artist?

I'm a huge Chuck Palahniuk fan. He's the author of some of the most innovative and original literature of recent times, in my humble opinion. Books such as "Fight Club" "Survivor", "Choke" and many others just blew me away, one brilliant sentence at a time. When I first
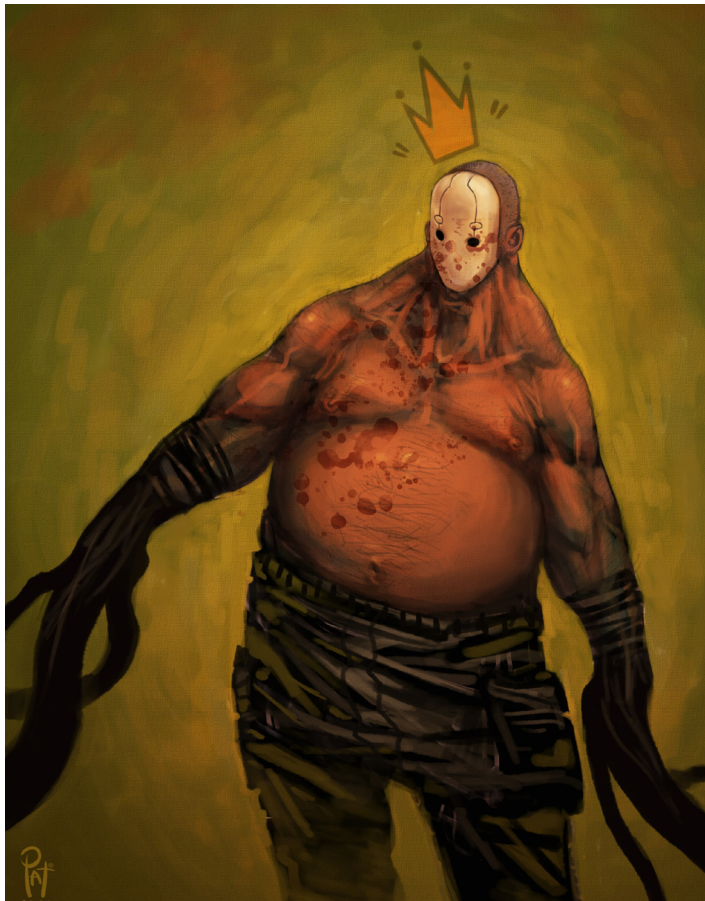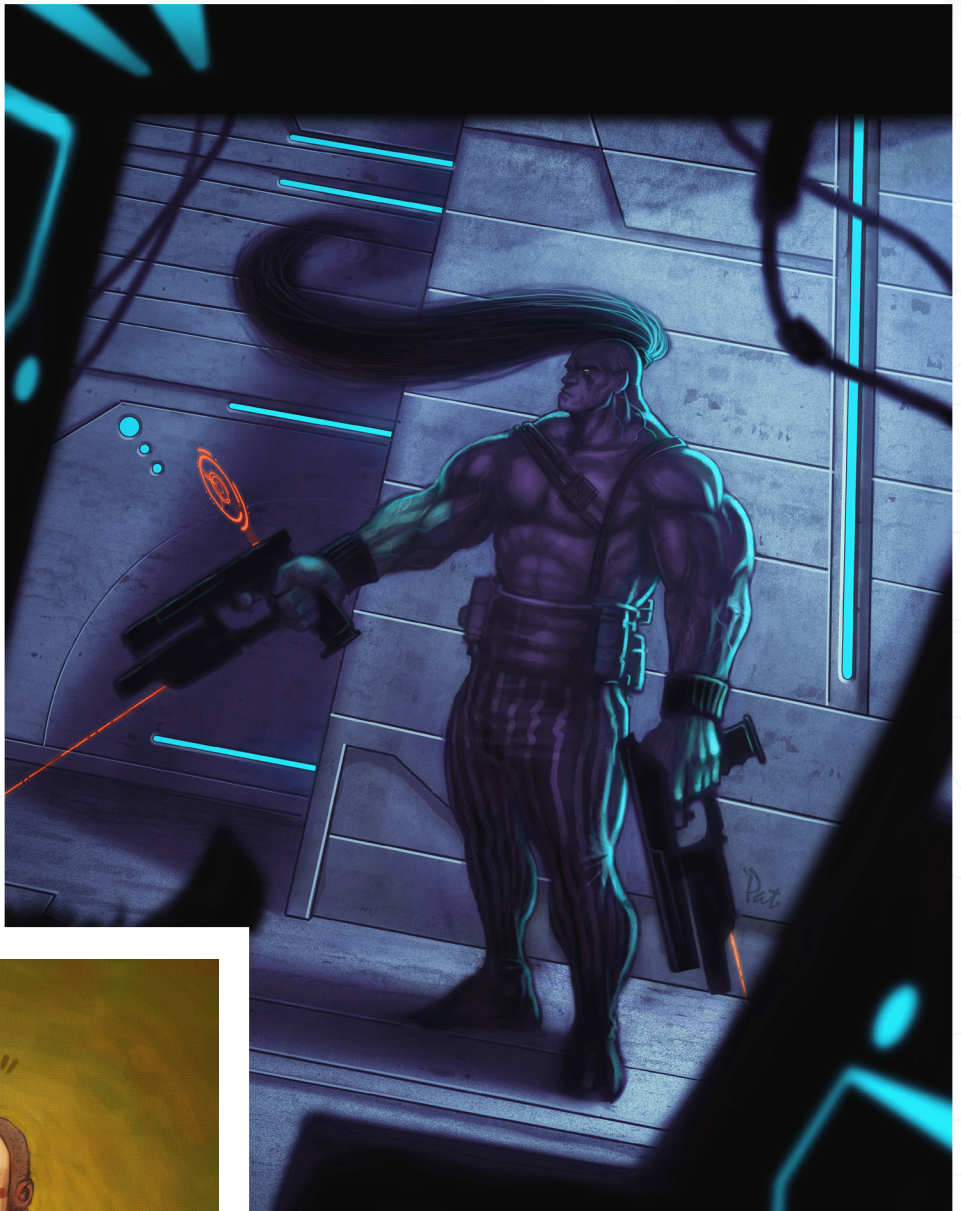
joined the CA.org forums I just named myself Chuck,mate, which sounded – to me – like a cross between chess's winning move, "Checkmate", and a recommendation of this great writer: "Dude, this Chuck, mate, is awesome…"

I never would have guessed that's why you called yourself Chuck,mate, hehe. It's an interesting way of giving yourself a pseudo name! Any good at chess...?
Na, it's not my kind of game.

Can you tell us a little about how you first got into 2D digital art, and how your experiences – both personal and work-related – have made you the artist you are today?
I was always drawn to fantasy artwork, since the early days of TSR's artists such as Larry Elmore, Clyde Caldwell, Brom, Keith Parkinson, the Hildebrandt Brothers and all the others. I used to collect their Art books

way before I had any Internet access. As a child I didn't have a computer, and when I finally managed to get one, about the age of 18, I discovered the crazy and awesome tools such as Photoshop and Painter. Through a process of trial and error I learned how to control and use this software, and it became like a second nature for me. I got to a point where I no longer created in traditional media, and I drew and painted everything digitally. Through the years I landed all sorts of freelance projects which taught me all about time management, schedules, following briefs, team work, and efficiency and economy in illustration and conceptual artwork creating. I worked for a big animation studio in Israel called "DPSI", which was a branch of IDT entertainment, which cranked my skills and work ethics up a few meaningful notches.

On a personal level, working hard and always experimenting made me efficient and fast, without compromising on quality. I'm good at what I do, and I do it quickly.
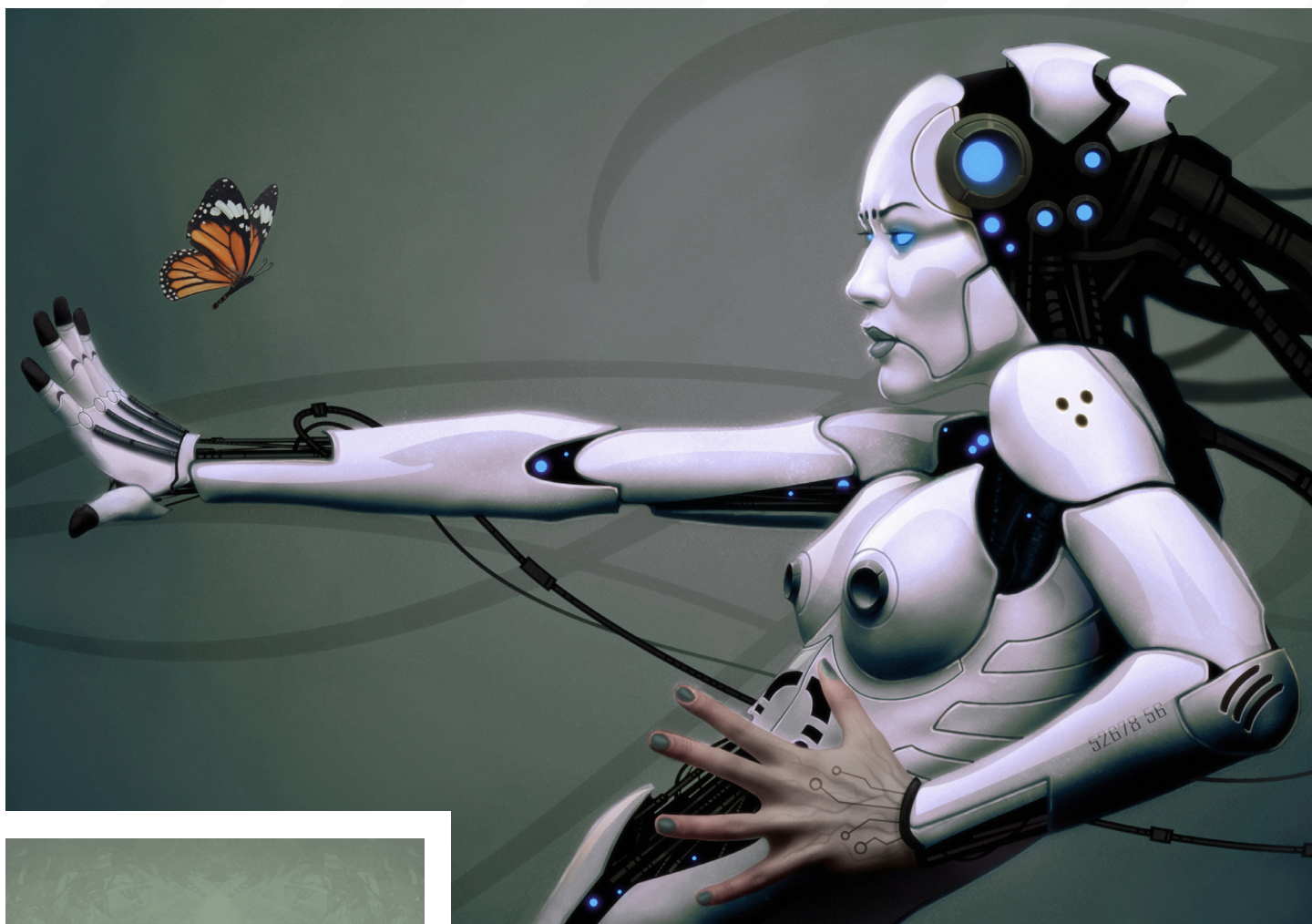
**How did you get your first big break at DPSI? How did that come about?**

I was fresh out of art school (I went to the Bezalel academy for art and design in Jerusalem. I never got to finish it, though. I ran out of money and I got bored to tears whilst there anyway. So I dropped out and I moved to Tel-Aviv in search of work. I was unemployed for a couple of months when a good friend of mine told me about a fairly new and exciting studio named DPSI, residing in Beit-Shemesh. So, I got off my bum and went there for an interview, holding my then somewhat thin portfolio in hand. They were so impressed they sat me down at a drawing table and gave me a couple of small environment and character designing tests. At the end of the day, they hired me, and I started working the very next day. I was there for a year and a half, then they closed down, mainly for financial reasons (as far as I understand it…).

**Looking at your ImagineFX portfolio (http://community.imaginefx.com/fxpose/chuckmates_portfolio), we can see an obvious progression. What I like about your work is that you pay attention to both subject and background equally; making sure the viewer can find interest in the whole image. How has your style come about? For example, who have been your main influences?**

I like to think my style evolved through my experience with the digital medium. Working straight in software like Photoshop, drawing and painting both at the same time, gives my work a certain look and appeal. I'm amazed by so many digital artists out there, and I'm influenced by their artwork. Matt Dixon, to name one, has always been one of my absolute favourites. His images are all so lively and colourful, and lots of fun to look at and examine. His brush work is always "there" and one can actually see an organic progression within an image of his.

What benefits does working directly in Photoshop have over sketching traditionally?  Do you still dabble in traditional media, and if so what decides when you'll switch the Wacom for the bristles?

Pencil sketches and studies are priceless. I keep doing that, daily.  Sketching directly in Photoshop gives me a kind of freedom I don't have with traditional tools.  I can erase, rotate, enlarge, squeeze and deform anything I want in a matter of seconds.  I can change everything's colour and form without even breaking a sweat.  I can work on different layers and tweak and play with anything 'til I'm satisfied.  I can throw the whole thing away and start over if I feel I'm going nowhere with it.  There are no emotional attachments to the sketching in the process, thus there are no compromises with the results.  Plus, I can sketch with that software and begin the blocking and paint work simultaneously, creating faster and more efficiently good pieces.  Now, what pencil does that?  I used to paint in oils and charcoal quite a lot in the past.  Nowadays I hardly do that any more.  It's too messy and the prep work is a real nuisance.  Of course, that's only compared to the digital medium.

How do you keep yourself focussed on your artwork from conception through to the final results? What methods do you take to keep your work fresh and original?

I like to go into a painting head-on; just let any ideas or notions that I have "spill" straight onto my canvas. I let it all go wild and I never stop myself at the beginning of the painting process. I use wide and heavy brush strokes just to get a "feel" of what it is I'm looking for. I thumbnail and doodle things fast, not getting too attached to anything, until finally I stop and observe it as a whole. If I like it I then get into it deeper, detailing and refining what it is I wanted to achieve in the first place. Little "happy accidents" are always a sweet thing, when they happen. Being original is a hard thing. Staying fresh in a creative business is tough. I keep looking at other brilliant artists' work, and I – mostly subconsciously – gather ideas and inspiration from that. I tend to keep my designs simple, yet effective.

So how do you make sure your concepts stay original and fresh? Do you seek inspiration from other sources, such as books, movies, real life etc.?

In life, everything is an inspiration. People around you, stories you hear, the streets of the city, the flies on the wall. Your toe nails! I love movies. And I love reading. I adore great art, done by great artists. I have a huge collection of art books: classic to fantasy to modern-art to contemporary illustration. Roaming the CA.org forums almost daily gives me a boost of inspiration and motivation like you would not believe… there's always somewhere one can find fresh ideas to work from, one just needs to look!

We are

all

Somebody`s Harvest.

I've noticed from your blog that you've also been experimenting with some 3D sculptures using ZBrush. Have you found that you're able to transfer your 2D skills easily to this package, with it being intuitive sculpting software? What advantages does 3D have for your 2D work, if any?

I've never been a 3D kind of guy. I tried once or twice to learn some 3D software, but I couldn't quite get my head around it. A few months back a friend introduced me to ZBrush, and it immediately clicked. I found the interface fairly easy to understand and the tools very entertaining and simple to use. I started out sculpting heads of characters and animals and cartoon-like beasts. I then explored the software some more and went on to sculpting whole figures and creatures. I guess working in an intuitive, organic, interface gave me the ability to transfer my knowledge and experience in 2D creating, rather easily. I guess, as far as an advantage of working with a 3D software goes, it gives you another point of view to how 3D objects handle themselves in a given space; how they react to light etc. It gives you another perspective and tool when you go back to creating 2D images and painting.

It must give you great 'artistic freedom' to now be able to utilise both 2D and 3D software! So how do you feel you're going to push your artwork now and in the future, with this new-found knowledge?

Well, I already found it to be a lot of fun creating images in ZBrush, then exporting them into Photoshop and using them as a basis to a whole

new piece.  The 3D software provides the light and shade – I just take it up to the next level – colour, composition and texture work.  I still prefer doing it all in 2D form, though.  For me, knowing how to incorporate 3D with my 2D is just another tool in the box. I don't think any 3D software could ever replace the appeal and punch of a brush stroke.

Where do you see yourself in ten years' time? Will you still be an artist and, if so, what type of projects will you be working on and who for? What do you hope to have achieved by this very day ten years from now?

Heck…  I've always drawn and painted.  I love it!  I can't really see myself doing anything else.  Hopefully, ten years from now, I'll be doing some conceptual artwork for the gaming industry, or perhaps the animation feature film

world.  Who knows?  Currently I'm working for a small animation studio here in Israel, and sadly enough, I don't really get the recognition or respect I deserve in this country.  I keep pushing myself to be the best at what I do, and since in Israel I've more or less achieved that, I think it'll be an educative and cool experience to broaden my horizons abroad, working alongside the 'big dogs' out there.  I could use a good kick in the butt in that sense.

So how do you feel that working in Israel differs to working in the rest of the world, and where exactly would you like your next job to be?  Or are you pretty much open to going wherever in the world the 'right' job is?  How much do you think a change of country will help you to "broaden your horizons"?

Israel is a fine country.  Really.  But, as far

the animation/gaming/film/illustration/concept art work opportunities are concerned, there are no work opportunities. The level of execution and work flow is poor no matter where you go. The clients and employers alike are both clueless to say the least. The pay is a joke. The projects are boring and minuscule for the most part. A guy like me in Israel is like a Microwave salesman trying to sell Microwave ovens to a small third world village community. There are no buyers for anything I have to offer here, sadly. I always hear great things about Canada. How nice it is up there, how lovely are the people, and how much work in my field can be found there. Loads of amazing artists working in loads of amazing studios. But I would go anywhere where artists are respected and appreciated for what they do. Anywhere a conceptual artist and

illustrator might be needed, and can make a good living for himself. Anywhere I would work in a nurturing and friendly environment, learning from the best.

**What do you personally feel has been your strongest piece to date, and why?**
I can't really say. I know I progress and learn with each and every work that I do. I try and enjoy myself while creating, otherwise there's really no point to any of this. I don't have a personal favourite, or any work that I feel is the strongest one. I like certain little things that I managed to achieve in some of my works, be it technically speaking, design-wise, or in the conceptual content.

**Can you give us any examples of those "certain little things" that you feel are the strongest elements of your artwork?**
I like it when I manage to convey form and volume in a few brush strokes, in a couple of value "blobs". I enjoy it when a not-so-good design work (be it a weapon, a costume, a character…) in the early stages becomes a cool design as I get closer to the finish, without me even noticing it 'til almost the very end. I love it when a composition (and compositions are

something I like experimenting and toying
around with a lot…) is working tightly in a
piece of mine, or if it tells a story within the
story, simply by doing its "thing" well. I feel
satisfied with a piece when all the colour
patterns work well together, making the
viewer content, and just having plain fun
with what he's looking at!

Thanks for this interview Patri, and we all
wish you the very best of luck with your
future ambitions. Take care and keep up
the good work!

## Patri Balanovsky

For more work by this artist please visit:
http://community.imaginefx.com/fxpose/
chuckmates_portfolio
http://chuckmate.blogspot.com
Or contact them at:
pat2003b@yahoo.com

Interviewed by: Lynette Clee

"I do not have favourite subjects, but inevitably my work and my interests gravitate towards a vibe or sensibility that I'd have a hard time defining in words (which is why I choose imagery as my form of expression)..."

Daniel Dociu is an Art Director and Concept Artist for ArenaNet, the company responsible for the famed Guidwars games. He has been involved in the games industry for over ten years now and has compiled a rich and varied portfolio covering everything from characters and vehicles to an array of fantastic environments...

# DANIEL DOCIU

# Daniel Dociu

**You have been working within the games industry for almost fifteen years now. What is it about this industry that keeps you interested?**
I got into this industry for the money, but I stayed for the fun. I could barely make ends meet as a toy designer for a dubious manufacturer, when a young and very talented punk (Dev Madan, of Sly Cooper fame, currently owner of Loose Cannons) opened my eyes to the opportunities in this exploding industry. The early years felt a little bit like being at the source of a Big Bang, and ever since it's been like riding the shock wave!

**Now the "Big Bang" has happened, how do you see the games industry evolving over the next ten years, and what changes do you anticipate with regards to the way games are made?**
Games are here to stay. More than that, they are here to take over an increasing part of the entertainment market. As new ways to provide interactive experiences are being perfected, this trend will only become stronger. We've already witnessed big title releases heavily impacting weekend box office numbers. Film studios are observing the games industry with legitimate concern. We all know that movies are not going away, but film makers will more and more be facing the need to take into account an extra factor when developing their marketing strategy.

The leaps in technological advances are creating a void of content that needs to be filled. More content takes more resources, which means bigger budgets. The industry is already experiencing an increased dependence on outsourcing and the project management challenges associated with it.

We'll be seeing more small developers looking in the opposite direction, trying to come up with small, fun games that rely on brilliant ideas rather than brute production power. The bad news is that brilliant ideas are more difficult to come up with and impossible to predict, which makes it a high risk/high return proposition. Big publishers need to make projections, therefore prefer to play it safe and just put even more money on safe bets.

**Tell us a bit about the concept behind your selected piece for the "Into the Pixel" exhibition this year.**
It started as a sort of reaction to a trend I see in concept art. There's a tendency to throw at a piece all the tricks in the book and then some, a "more is more" mentality. In this piece, just as in most of what I consider my better ones, I want to restate the merit of clarity and the monumental quality of simplicity.

**You seem to be of the schooling that "less is more", but in what ways do you refer to simplicity?**
I believe this to be true on too many levels to cover here. But I'll give you a couple of anecdotes to make a point. As a little kid growing up in Transylvania, before television made it to our neck of the woods, the puppet theatre was the ultimate experience in entertainment. Props were designed around the shortage of resources and were supported by cheap, yet creative, lighting. It was all about hinting more than showing, about inviting my imagination to participate and contribute. It was the most magical experience because of that, unrivalled by modern-day super-productions where what you see is what you get. I'll take a tinfoil UFO from the early days of sci-fi TV shows over most modern productions' interpretations any day. The tinfoil spaceship is a convention that resonates by triggering complex connections; the high tech CG ship is more often than not just that: somebody's else's (arguable) take on it.

**Can you describe the premise behind "Guild Wars" and what it was like to work on it from a creative point of view?**
The Arena.net art team is by far the strongest I've had the privilege to be associated with.

The unprecedented abundance of young talent, of top calibre mixed with the experience of seasoned industry veterans, make for a development culture that is truly inspiring. The "style" of the game is the result of a skeletal vision which multiple contributors are encouraged to build upon, at the levels where they have most to offer and feel most comfortable with. We take a dialectic approach to development, striving for a synthesis of polarized ideas, or at least a qualitative transformation in the direction of the dialogue between opposing assertions.

**What do you think sets Guild Wars apart from other games of a similar ilk?**
We do want to differentiate our game visually from everything else out there. To what degree we've succeeded is debatable, but we definitely plan on pushing it farther away from conventional core fantasy. This departure needs to be gradual though, as we wouldn't want to alienate our audience.

**Your portfolio has a vast array of work across a number of different subjects, but where would you say your forte lies, if anywhere?**
I follow my oscillating interests. Wherever my intuition tells me there might be something hidden under the surface, that's where I dig. I often miss architecture and industrial design, so
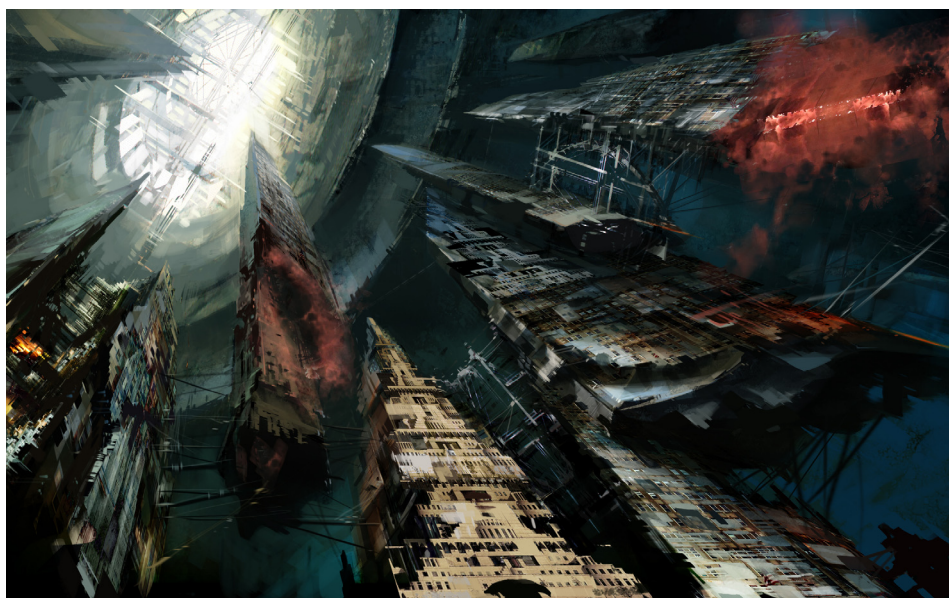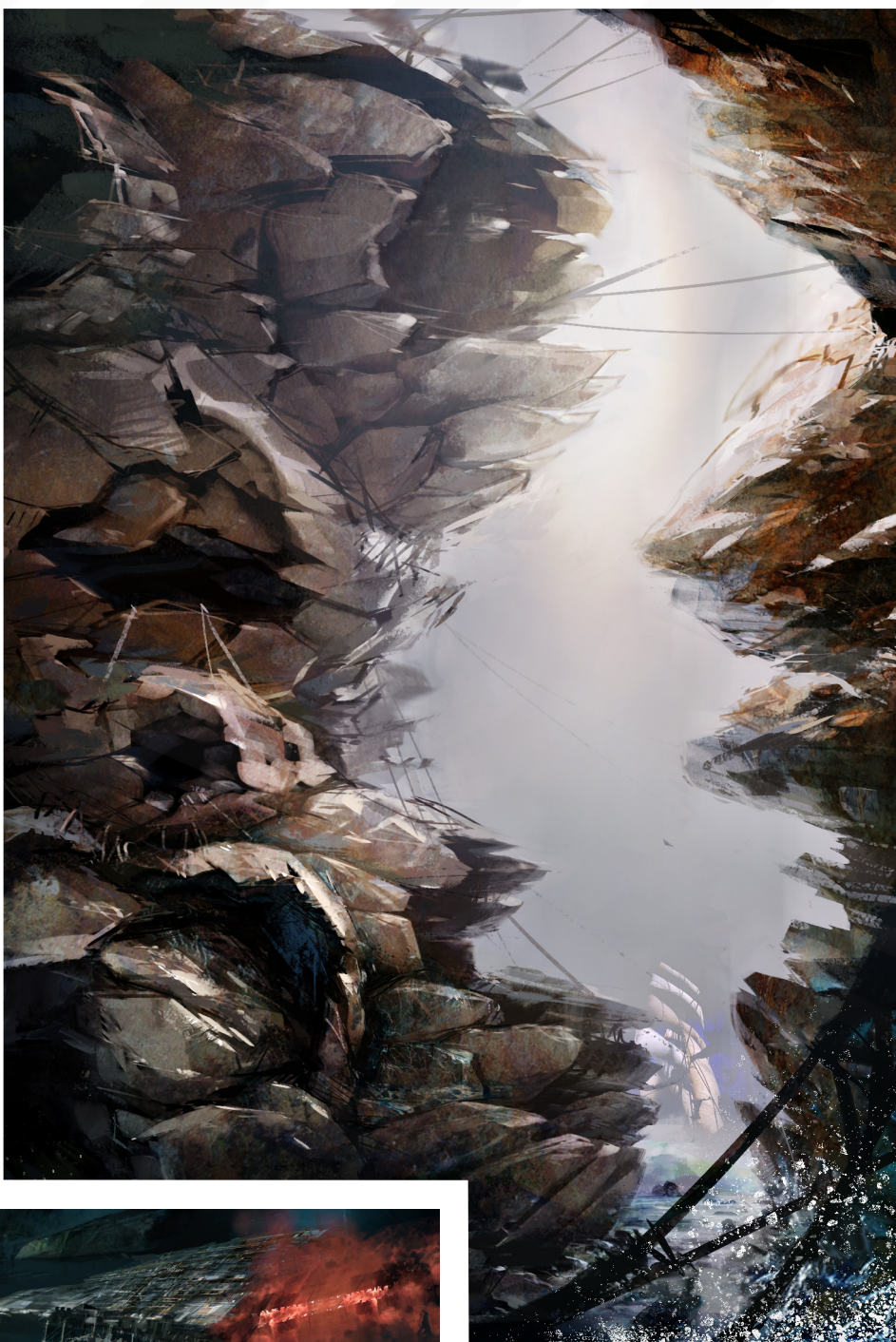
any occasion to dabble into these areas feels like coming back to a familiar playground.

**How do you view the role of combining photographic elements into digital painting, as it appears throughout much of your work, and do you ever incorporate 3D geometry?**
I do not incorporate 3D geometry into my work. It's not that I'm philosophically opposed to it, I just haven't found a simple, intuitive package yet. Techniques are means to an end.

Whatever gets the point across most eloquently is acceptable. I don't consider myself an illustrator, but a designer. I'm not shooting for pretty pictures. I try to convey ideas or trigger emotions.

**Your style has a very "textural" feel to it. Do you spend much time customising brushes?**
Quite rarely do I create custom brushes. The few I use sporadically I get from my more diligent co-workers (thanks, Jaime Jones). It's good to be the boss!

**What would you say are your favourite subjects within a painting context?**
I do not have favourite subjects, but inevitably my work and my interests gravitate towards a vibe or sensibility that I'd have a hard time defining in words (which is why I choose
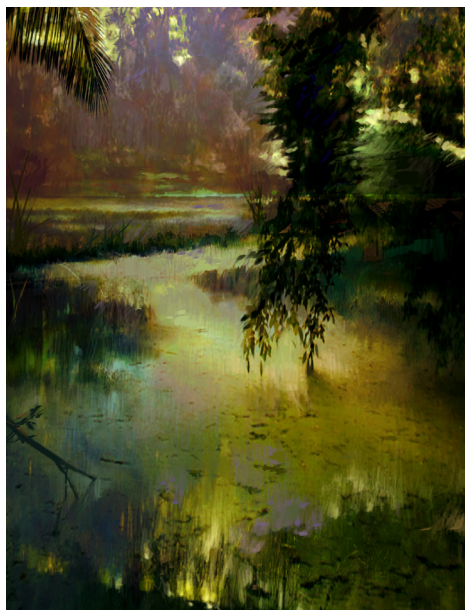






imagery as my form of expression). I just try to satisfy my own yearning for something I haven't been able to identify yet; an attraction for something quite vaporous that's out there but should remain elusive.

**And finally, which artists do you favour and why?**
The Internet has made the art world a smaller, open, vibrant place. Everybody has equal opportunities to influences as well as exposure. I don't have to look too far though: I'm fortunate enough to work with some of the most talented and driven artists in the industry who push me on a daily basis to become a better artist. I thank them for that.

Doug Williams, Concept Artist for ArenaNet, tells us what it's like as a 2D artist working for a 3D games company whilst juggling family life, 'blogging' and staying focused...

# Doug Williams

# Doug Williams

Hiya Doug! I've enjoyed researching about you 'cos it's a fantastic feast for the eyes! So what makes you tick?

Hmmm, this is actually a tough one. The main drive for everything for me right now is my family. They're my backbone, my heart and my soul. As far as art: everything! I've always been drawn to concept art, ever since receiving The Art of The Empire Strikes Back. That really struck a cord in me. Currently I'm really into more 'cartoony' art. Armand Serrano, Billy George and Peter Klark to name a few.

I'm sure you're not the only one who said, "That's what I'm gonna do!" when they saw the concept art behind Star Wars. It has sparked many a career. Have there been any other such moments throughout your career? Yeah, tonnes actually. I couldn't think of them all if I tried! In art school I wanted to be a comic artist or work on films, and that was pretty much my whole goal. Then I saw some concept art in an old gaming mag. I was excited by the thought of doing art for games and working my way up to films. Another one was when I realised how digital art could be just as fresh as traditional art. I used to be a bit biased against computer art; most of what I had been exposed to was pretty stiff. Then I saw Craig Mullins's website. It was a major eye opener. It was so alive! Then, a few years later, I got the Episode II artbook (Star Wars again!). Dermot Power's work blew my mind! That was the final kick in the pants I needed to really jump into computer art.

Tell us a bit about your current company and work at ArenaNet?

ArenaNet is an awesome company. I started when there was just over twenty people here. Now it's like a hundred and twenty, or a hundred and thirty. It still has a really great vibe, even though it's grown. The founders still work in the trenches with the rest of us – it's really inspiring. To be honest, the founders work probably harder than ninety-eight percent of us, and the last two percent are working at the same level as them. They're really focused on family life and time outside of work. It's a great place!

Sounds like a great place, do they often hire new concept artists? Do you have anything to do with this process or can you shed a little light onto what you like to see in an applicant's portfolio?

It is a super good place!! We don't hire concept artists too often. There's really only been two new artists in the last few years. Jaime Jones and Matthew Barrett. Both are beyond phenomenal! I like to see thought
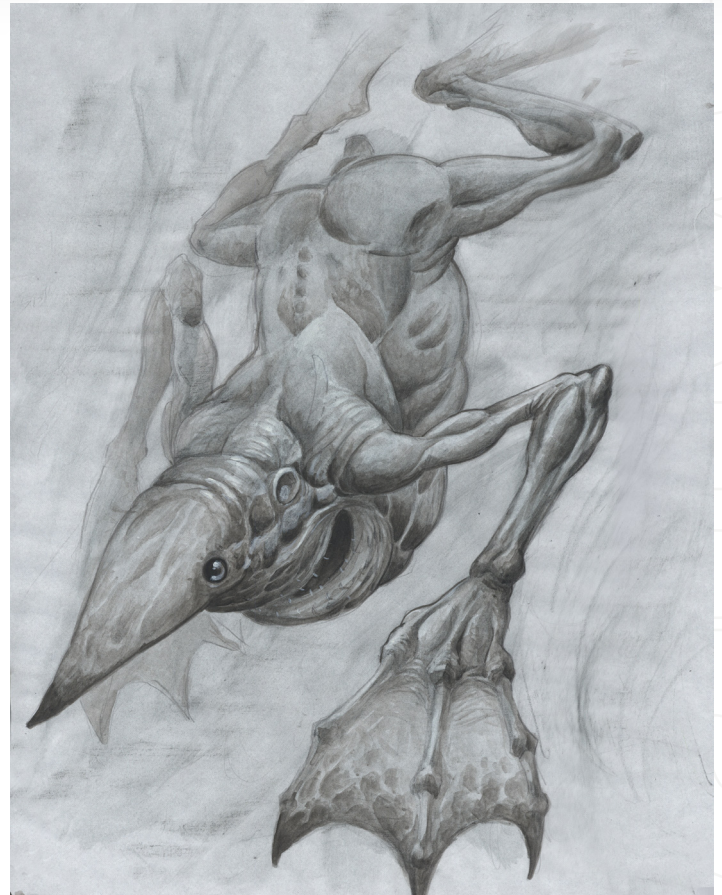
process in a portfolio, and a wide range of subject matter. I'm even more impressed if that range of subject matter has a consistent style that pertains to that person. An example would be Matt's portfolio. He was really hired mainly on his sketchbooks; he would have aliens alongside knights and aeroplanes – all uniquely 'Matt'.

When creating concept art for Guild Wars, how does the process work; are you free to draw what you want or do you have tight guidelines? Can you take a few days over an image or does a big guy with a whip shout, "Faster Doug, faster!" all the time?

Ha ha. It's actually a mix of all those things, except for the big guy with the whip... it's actually several smaller men with whips! There are times of complete freedom, where literally anything goes, then there are times when something is described down to the eye-patch label. It really is a mix!

With either of these briefs are there days when things just don't go right? Do your bosses (or maybe the men with the whips) understand and make allowances for artists having "off" days?
Yeah they understand that sometimes things just don't work, or sometimes you just can't find it in you. We also have Daniel in our corner who really understands the creative process. Sometimes you get stuck – he gets that and can help us though it.

I'm going to pick out one of your Guild War concepts in particular now (which is currently my desktop image, I might add!): the mechanical crab. This image is simply awesome, and I (and I'm sure the readers, too) would love to know about your thoughts, inspirations and the process behind this creature.
This was a fun one. It's actually a throw away piece, because I misunderstood the assignment. It was supposed to be a living creature based on the devourer from early Guild Wars, but I







misread it and made it a mechanical version of a devourer. I made a push for it, but it was a no go. So I redid it to match the description.

That's a shame it didn't make it further. With regards to your creations that get the go ahead in the game, do you then have to prepare more special drawings for the 3D artists? Also, what are your feelings when you see your concept work in full 3D real-time models?
Not usually. If we outsource art we'll usually give turn arounds, but in-house it's just as easy to walk down and describe something. Plus our

Nightmare Factory

artists are good enough that I trust them to imagine what might be there.

It's exciting to see the 3D versions! Sometimes things are added that make it even cooler – I think that's more exciting, seeing the idea evolve into something better. Especially with all the new tech. Normal mapping makes everything cooler!

Tell me a bit about 'blogging' (Doug's Blog can be found here: http://dougblot.blogspot.com). Why do you do it, and would you recommend it to other artists?

Blogging is fun! It sounds cheesy to say that, but it is! My best assets are that I'm fairly
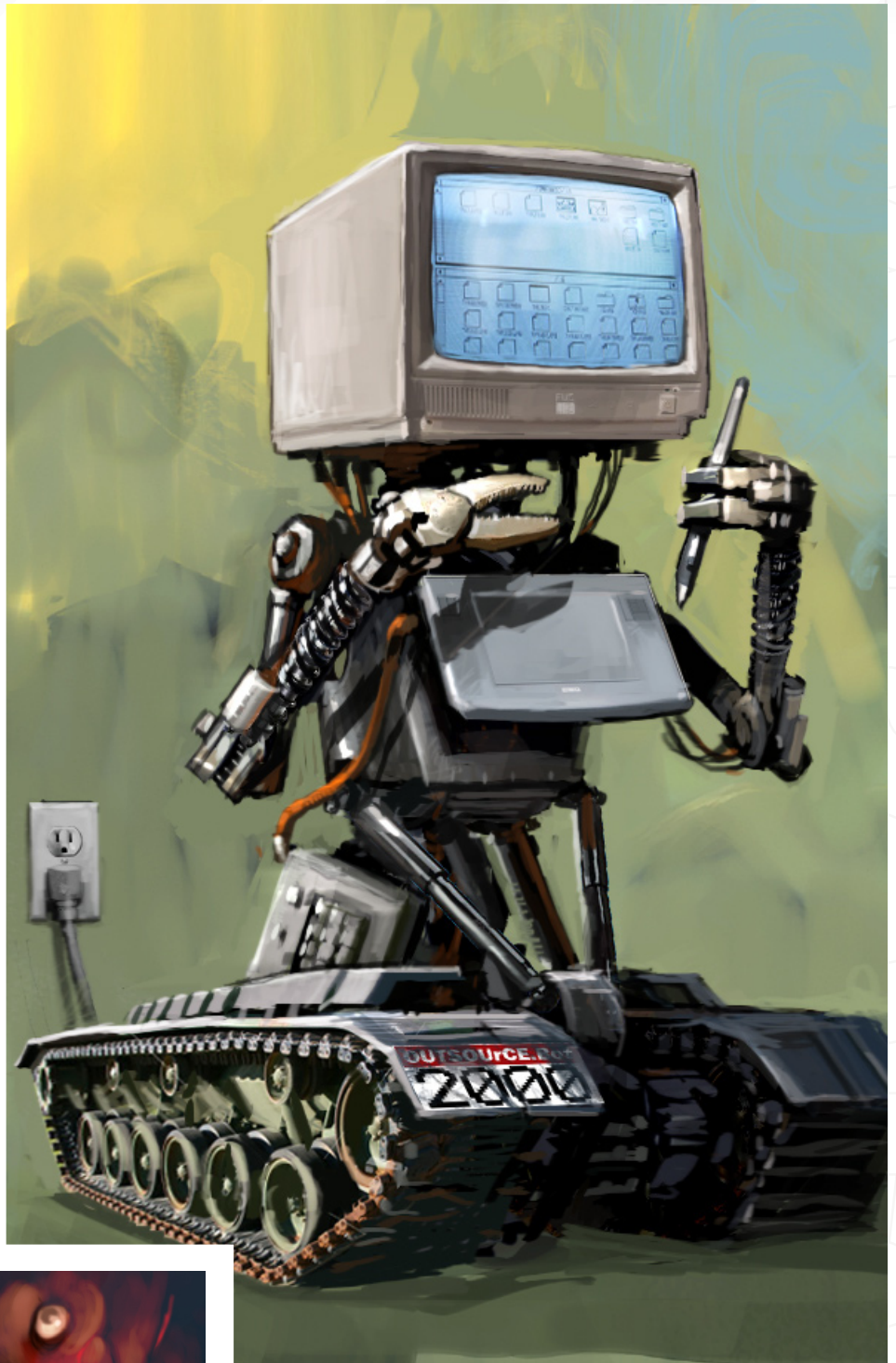






quick and I have lots of ideas. When posting art for your game or film there's only so much you can show, and it can take years to be released. Blogging really allows me to show my speed and imagination.

Most people know I have a family and that it's the most important thing in the world to me, so they know anything posted to my blog is probably done quickly and late at night. Not always, but usually. So blogging allows me to share art quickly without rebuilding my website (which is horribly out of date), but it also has introduced me to several other

amazing artists, and me to them.  I love it!  On a side note, check out Sketchwich (it's linked on my blog).  It' a tonne of Arena artists (and I'm proud of my meat logo!).

What projects do you have planned for the future, either personal or professional?
Currently I'm working on Guild Wars 2.  It's some of my best work, but it's a way off before I can show any of it.  In time I'd like to create a book, much like Doug Chiang's Robota, and tell a story that's illustrated through out.  I'd also like to do a comic, or a mini-series of comics.  Someday I'd love to work on a film.  I figure movies are what got me into this biz, and at some point I'd love to work on one.  I guess the future's pretty much wide open!

Well we wish you all the very best with everything you tackle, would love to see a book or comic, whatever you do Doug I'm sure it will be a great success and inspire the masses!
Thanks again for your time, hope to catch up with you again soon.

*Doug Williams*

For more work by this artist please visit:
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Interviewed by: Tom Greenway

"To me, it's like a game: if you can't find where the matte painting is then it's a success. If you say, "Look how nice this matte painting is," then you missed the point...

Ludovic
Iochem

Having worked on such films as Stardust, Doomsday and the Bourne Ultimatum, Matte Painter, Ludovic Iochem, takes time out to have a chat with 2DArtist...

# Ludovic Iochem

Hi Ludovic, can you tell us about yourself please and why you chose to become a matte painter?

Hi! I watched a lot of movies when I was a kid. A lot of different kinds of movies, from black and white classics to the most recent stuff I could find in cinema. I think the first experience I had with the SFX world was during the Harry Hausen's films and the Star Wars first trilogy. I had a lot of questions about how such effects could be created. I started to look for answers and I learned a lot of stuff about SFX. I tried to understand the techniques that guys employed at ILM, or for stop motion animation movies. The one I found the most amazing was matte painting. You could do so much with just a painting, which was crazy! Traditional matte painters are amazing artists. At the time you couldn't find a lot of articles about glass painting. There was a show on TV about SFX, and one day they did a subject about travelling matte. They talked about guys like Al Whitlock, Craig Barron, Syd Dutton or Mike Pangrazio. I knew then that, if I could work in the VFX industry some day, it would be as a matte painter. First I thought that there weren't matte painters in
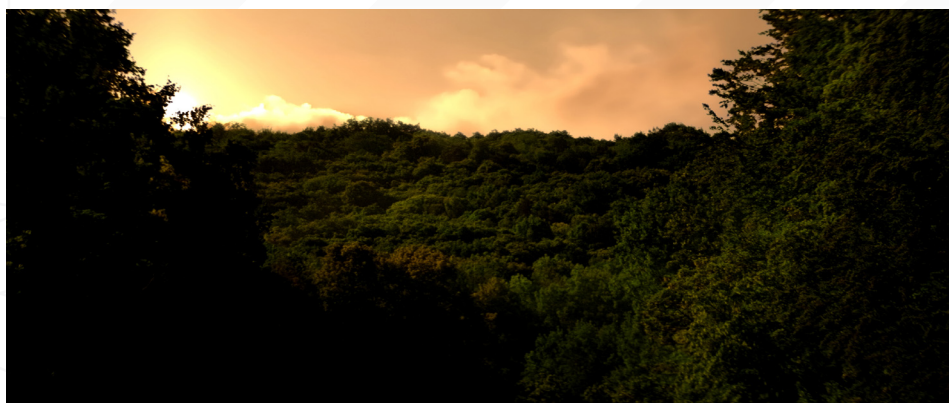
France, because French movies are realistic. But I was wrong, because even if you can't see anything, you always need some matte painting on a film. Jean Marie Vives was probably the first one. Three years ago, I decided to try to become a matte painter. I worked alone on personal paintings to learn the techniques, then after a few months I showed my work to a big French company. That's how I started work as a matte painter.
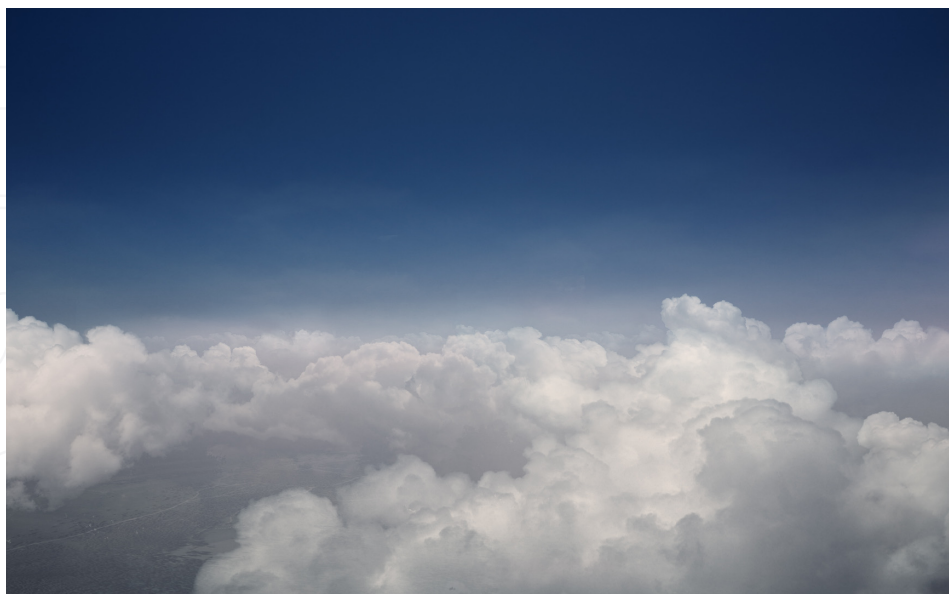
So I take it you're a self-taught artist, and must have learnt a lot via the Internet. Could you tell us which specific forums that you used to help you when you started out?

When I started training for matte painting, I visited a lot a forum and websites. The one I found the most useful was Mattepainting. org, because it gave me a lot of links to matte painters' portfolios. I learnt by watching Tchook's works, Dylan Cole's, Dusso's, Jean Marie Vives's... I tried to watch some painting too, to understand how artists worked on the composition, lighting, atmosphere and so on. I spent a lot of time on cafesale, a French concept and illustration website, too.

These three movies were a very good experience for me because they are great movies, and the work I had to do was very different from one to the other. The first I did at Double Negative was Stardust. On this film you have a lot of cameras moving through a big landscape with city and mountains. My work consisted of painting the matte over an occlusion pass to project my painting onto 3D geometry. We used a lot of camera mapping techniques on this film. That's how we did the long shot which starts from Stromhold village, fades into a map, and then swoops on to Wall village. I worked with a TD who gave me a light pass. He also did the camera work and chose the right angle for the projection. We worked closely to texture the whole environment properly. We used this technique on a few different shots. It was very interesting. I also did more traditional 2D matte painting work, just to add some elements on the background.

On Bourne we had to create photorealistic backgrounds. I worked on photos, and did a lot of stitch and camera projection work. I also worked on a large movement across the facade of a building. I painted the different offices behind the windows. Everything was a matte painting, but it had to be very realistic. I worked on the shot where the guy jumps trough the window – we had the shutters in CG. I cleaned a lot of plates too, to remove extra cameras and stuff like that.

My work on Doomsday was different. I can't talk too much about it until the release, though. The story takes place in 30 years from now, so I had to make the environment futuristic. I did a lot of establishing shots – a lot of very interesting work!

Having produced work for feature films, short films, TV and commercials, which area do you feel that you can truly express your creativity?
I think it depends of the project and the director. I would say that it's not on commercials, because most of the time the agency knows

exactly what they want and you have to do it. I would say that it would be on features films. You have more time to try different ways, to talk about it with the client and decide together which direction is the best. Most of the time the brief you are given is large and I really have the feeling to create the matte painting, not just to make it. For example, on Doomsday I really could propose a lot of stuff! On each matte painting I had to do I decided on the look of the environment and I built the composition the way I wanted. Then we showed it to the client and I tried to correct the painting to be very close to what he had in mind. But the first shot was my own creation.

**So, with working on all these films, how do you feel you have grown as a matte painter?**
I have learnt to work faster than before. Every matte painting I do teaches me a new technique that I can use later in another one. Today, when I'm faced with a problem I have had before, I'm more confident and I know the best way to do it. You always have to try some stuff to find what will be the best composition or good lighting, and every matte painting is different. But you always have the same basis. I have improved my understanding of perspective and my painting skills. But, if I have time, I try different ways to do the same work, to find out which one is the most efficient.

**Could you tell us what you're working on at the moment?**
Actually, I'm currently finishing the last matte painting for Doomsday. I'm working on some concept design for various up-coming projects. I should also start Hellboy 2 in a few days!

**Hellboy 2, that's a big movie to be working on! With such a huge following, are you a bit nervous?**
Yes you're right, it's a big project, and when there are so many fans waiting for the movie you think that you have to do it right. There is a mood to find and some big environments to design and to paint. I think it's a big and interesting challenge and I'm very pleased to work on this project.

Different artists have different ways of producing things, so could you give us a little insight into how you go about creating a matte painting?
I would say that it depends of the shot. If I work on a plate where I have to make a day for night and destruction, for example, I'll try to work on the lighting first, but I'll always keep the possibility of removing it. Using the plate I'll work on all the details and stuff I had to do on the plate, using the same light and grade. At the end I'll put the new lighting in and I'll work on the integration of the new elements in this light.

If I have to create a full environment, I'll start by sketching it very quickly to find the composition. I can do a lot of different versions to be sure of the best composition. Then I'll work on the lighting, still on the sketch, to bring a mood in the matte. When I'm happy with this, I'll start to find some photos and references to paint the

matte for real. But I can always go back and change what I had in mind! It's not to say that, because I fixed the design first, it will stay the same until the end of the process.

Being one of many matte painters that are around today, how do you think your style of work differs from the rest, and how would you best describe your style of work?
I think that there are a lot of different styles of matte painting work. Sometimes it's completely invisible and sometimes it's more painted and illustrative. If I had to choose, I'd say that mine is more invisible. This is the one I prefer. To me, it's like a game: if you can't find where the matte painting is then it's a success. If you say, "Look how nice this matte painting is," then you missed the point. As I said earlier, I like to change what I had in mind when I started the painting. To describe my style of work, I'd say

that I try to be surprised by the references I find, and the photos I look at. I look at a lot of photos in books and on the Internet, and each time I find something nice which could make my matte painting more realistic, I try to redo it. I don't try to have the final idea at the beginning; I don't care if I change my mind. I would describe my job more as a technician than as an author.

Throughout an artist's career, they will always look at artwork by there favourite artists, whether it's for research or inspiration. So which do you find *your* inspiration from?
I know the work of other matte painters very well. I visit a lot of forums and all their websites very often to be informed of the new work they have posted. I'd say that the first matte painters I knew, and who are still very good references to me, are traditional matte painters such as Mike Pangrazio, Syd Dutton, Chris Evans, Mark Sullivan, all the work from Matteworld Digital and Illusion Arts, Jean Marie Vives, and, of course, the work of digital matte painters such as Dylan Cole, Yannick Dusseault, Alp Altiner, Dan Weathon and Chris Thunig, who are really talented artists. I really like the concept work

from Craig Mullins and Ryan Church, and all those guys who can create a very nice mood with just a few brushes.

Well it has been a pleasure talking with you. One last question before we wrap things up. What has been the most influential piece of advice that you have been given, and by whom?
There is a sentence I read in a book or on the Internet one day that I often think about, which was, "Do try to do a beautiful mattepainting, do a beautiful picture." I always try to do something realistic. Tchook, the first matte painter I worked with, said "If you can say that this is a nice mattepainting, then you missed the point. Nobody should know that this is a mattepainting." And this is exactly what I like about this job!

## Ludovic Iochem

For more work by this artist please visit:
www.swoop-vfx.com
Or contact them at:
ludovic.iochem@gmail.com

Interviewed by: Chris Perrins

*"I wanted to portray a sense of movement, and I relied heavily on line quality and texture"*



# the sketchbook
## of Bradley Zale

*"I wanted to portray a sense of movement, and I relied heavily on line quality and texture"*

My digital paintings and sketches usually consist of three main stages. First I establish a solid pencil drawing using a combination of source material, ranging from personal photography, online research, and past artwork. Next, I take the drawing into the computer and try to gain a sense of lighting and contrast by completing a greyscale rendering. Finally, I complete the art by rendering it in full colour and adding texture...

With this sketch I started out with animal references, such as lizards, dinosaurs, kangaroos, monkeys and others. The basic shapes allowed me to design a desired pose before adding in details. I wanted to portray a sense of movement, and I relied heavily on line quality and texture. After scanning the original in, I traced over the drawing in Photoshop where I started adding in more details. At this point, I would be ready to start blocking in a general value range and get a good sense of the lighting.
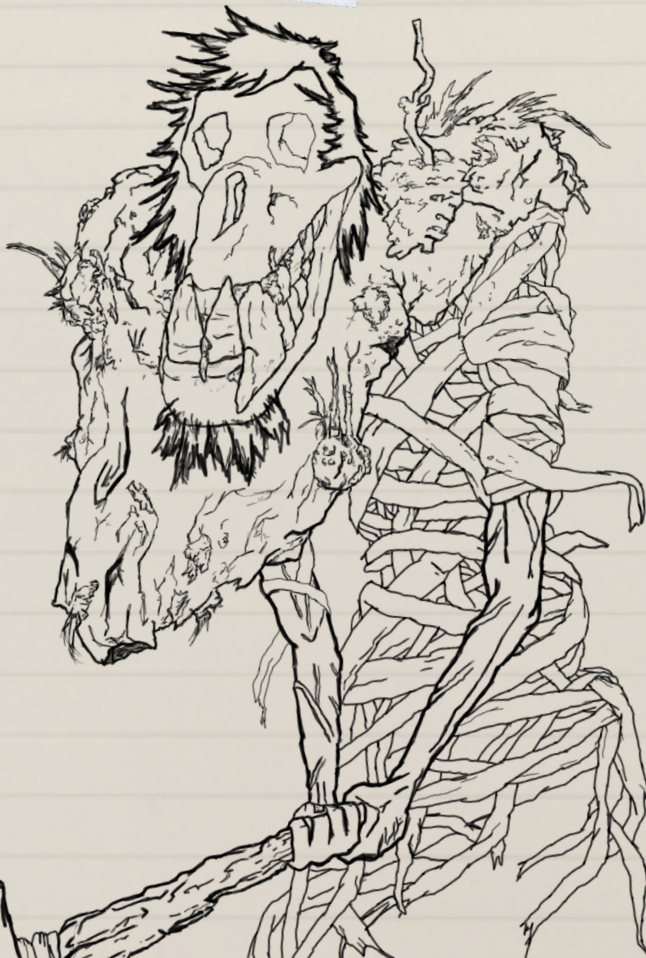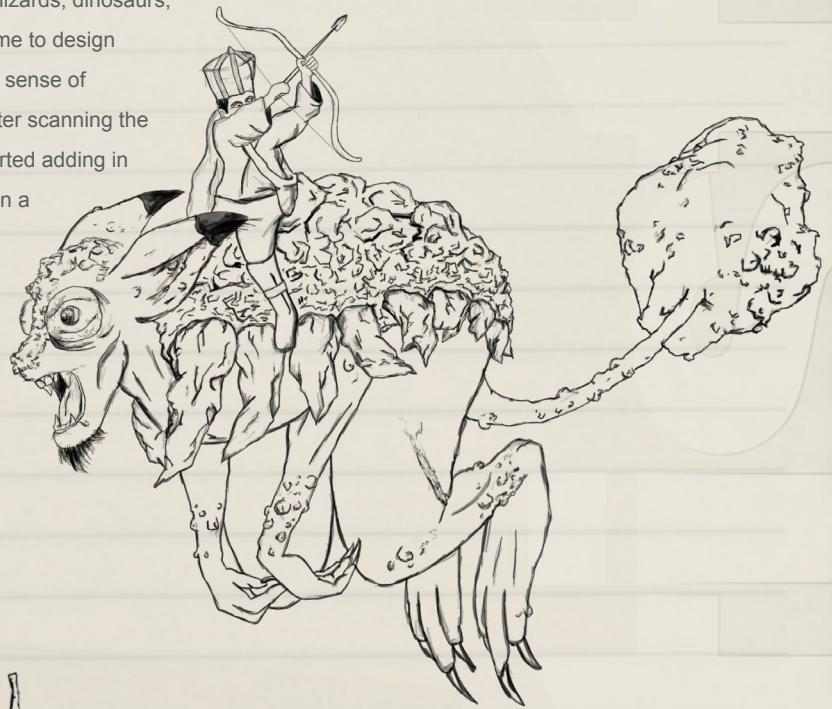




Here's another sketch I took to the same point as the previous one. It took me a bit of research and quite a few sketches until I came up with a skull I was somewhat satisfied with. The torso was not as planned, which helped the character feel ragged. One of the challenges on this piece was using line without much rendering to distinguish between materials before beginning to render.
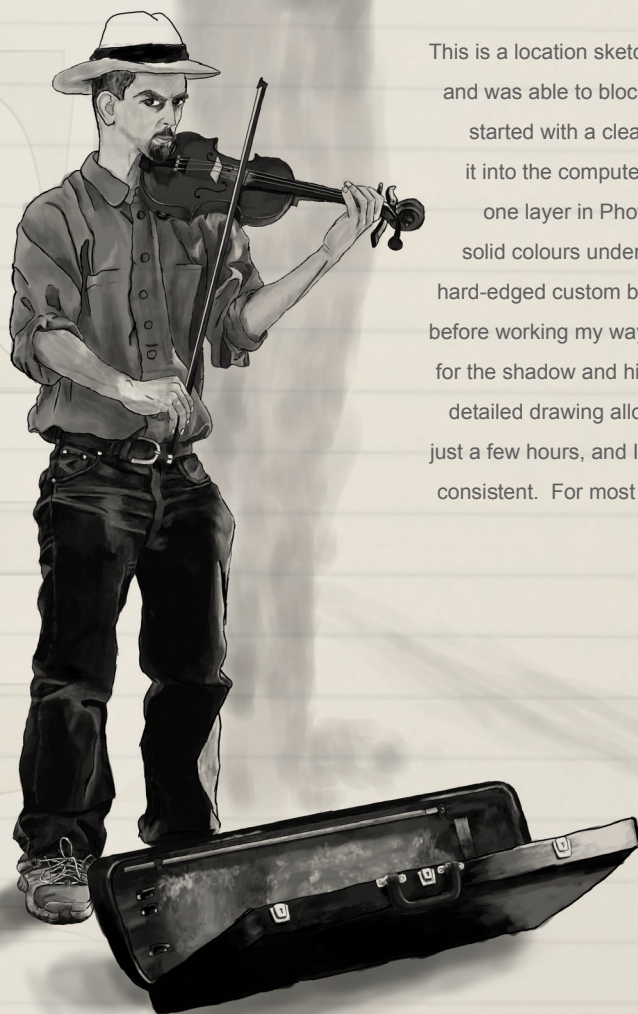
This is a location sketch I did one day in France, and was able to block in a greyscale version. I started with a clean line drawing, then I took it into the computer and did the rendering on one layer in Photoshop. After I blocked in solid colours under the line drawing, I used a hard-edged custom brush for general rendering before working my way down to smaller brushes for the shadow and highlight work. A clean and detailed drawing allowed the rendering to take just a few hours, and I kept the brushwork pretty consistent. For most of this I used a flow of 4% with spacing at 3%.

I used over 50 reference images to create this sketch. Though I had a general idea of what I wanted the proportions and defining characteristics of the character to look like, references really helped to define my ideas into something more tangible. I started with several different sketches of the facial features, and then sketched out the overall shape of the body into a refined pose that I liked. Again, before doing any computer work I began with a pencil on paper.

When the artwork got into the computer I traced over it, and blocked in some colours to provide basic contrast. Using my images as a guide, I approached each element with the same common work flow, working my way from a large brush to a small brush, from less opacity to greater opacity. There were a few adjustment layers involved, and a couple different blending modes because I had to go back to pencil at one point and rework the legs and feet of the character. Otherwise I would have tried to stick to a single layer.

Since a lot of my drawings are more masculine, I wanted to give an effort at something more feminine. The only goal I had in mind before beginning was that I wanted to implement nature into the character. Letting my pencil do more of the work than my references this time, I tested out different natural elements in the hopes of achieving something that challenged naturalism.

When I was satisfied with the sketch, I scanned it and began sketching and colouring. I was more liberal with my brushes and simply felt like adding a lot more to the drawing that was scanned in. After I was done tracing, I blocked-in basic values and then quickly went back and added some shadows and highlights. Usually for shadows, I keep a very loose tip setting on my tablet, and for the highlights I keep a very firm setting. Because of all the elements, almost each had its own layer. I also began thinking about what a background may look like.

This is a still life rendering that began as another pencil drawing. After scanning the drawing in, I blocked-in general colours to obtain a general sense of lighting. For most of the rendering of the crab I used one hard-edged customised brush with the spacing set to 15% and the flow set to 5%. I constantly changed the firmness of my tablet settings to achieve different levels of opacity. When I had developed the overall lighting and a general colour palette, I began to use more of a stippling approach to fill in the detail. The process called for more time than I ever expected, but I was just not satisfied with the results I was getting using strokes or scribbles.

When I was finally satisfied with the crab, I began scribbling out a background. I began with a quick sketch of some more crabs and, knowing that I wanted to be a little more stylised with my approach for the background, not much else besides some general colour blocking was done to the sketch.  Next, I decided that I needed to brighten the entire piece up, so I added in textures from adjusted personal photographs and used custom-made brushes to paint over them and scribble on different portions.  I also scanned in some paint splatters and strokes to give a more traditional feel.

Lastly, I duplicated my master layer and went over the entire work with the dodge tool, with the exposure set to 7% and highlights selected, to give the painting a little more contrast.  In the places where I needed some more glow, like on some of the specular highlights on the claws and the eyes, I went over yet again with the dodge tool.  I wanted the colours to bleed a little more into each other, so after merging I duplicated this new master layer, changed the blend mode to Screen, gave the layer a slight blur, and turned down the opacity.  Finally, I was happy enough to stop working on it.
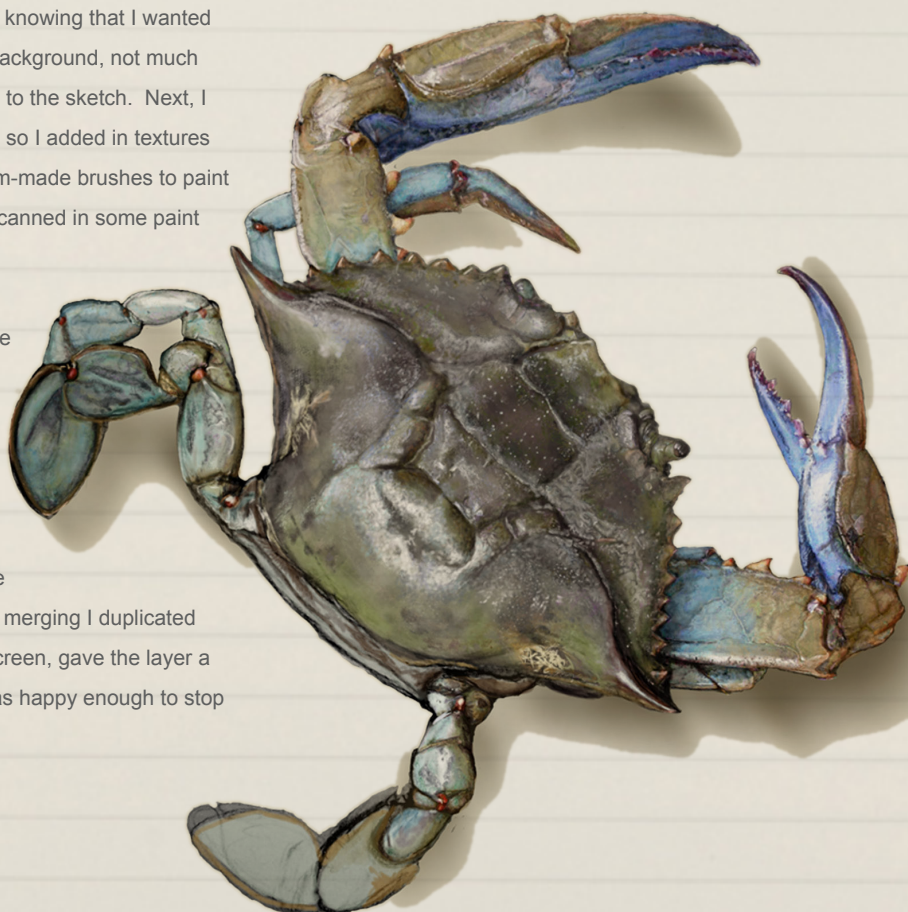
## Bradley Zale

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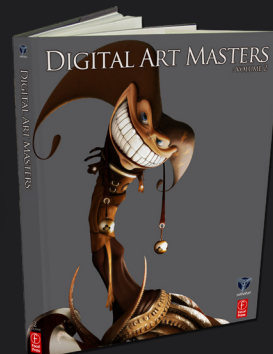
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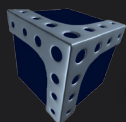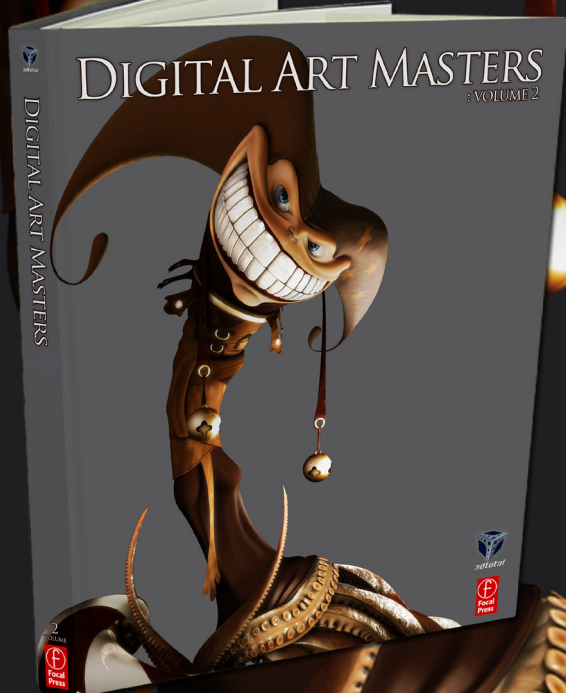
This Month we Feature:

Daniel Ljunggren

Robin Olausson

John 'Roc' Upchurch

David Smit

Dominus

Eric Wilkerson

Bente Schlick

Georgi A. Simeonov - Calader

Aziz Maaqoul

## Weightless

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*Abe*

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**Machine Flesh: Human Touch**

**Eric Wilkerson**

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## Strange Behavior

**David Smit**

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Image originally created for a CGChallenge, Courtesy of CGSociety

www.CGSociety.org

## Hillside Shanty Fort

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Check out the an interview with Nicolas in the next issue of 2DArtist!

## Jungle

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## Armour Of The Gods

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## Chatoyant

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## Cathedral

**Aziz Maaqoul**

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# the
# matte
# painting
## challenge

The Matte Painting Challenge is a new feature to 2DArtist magazine. It runs in conjunction with the challenge which has been running in the Threedy Forums, by 2DArtist magazine regular, **Tiberius Viris**. Here we will show the winners of the last two Matte Painting challenges. All Matte Painting Challenges in the Threedy Forums are available for anyone to enter for prizes and goodies from the www.3dtotal.com shop, and for the opportunity of having their images published in this very magazine...

Image Courtesy of sxc.hu

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THREEDY FORUMS

# the matte painting challenge

## The Challenge

Welcome to the new section of the magazine: the Matte Painting Challenge. These challenges are for beginners to more advanced 2D artists that wish to have the opportunity to learn and practice digital matte painting, and benefit from the advice, critiques and activity of the friendly Threedy.com forums.

## What's this all about?

Once every two months, we will set up a new topic in a special section of the Threedy Forums. You will be given a simple brief and a few guidelines, then the rest is up to you! As a general rule, all of these challenges will start on the 1st of a month and end on the last day of the following month. Through running
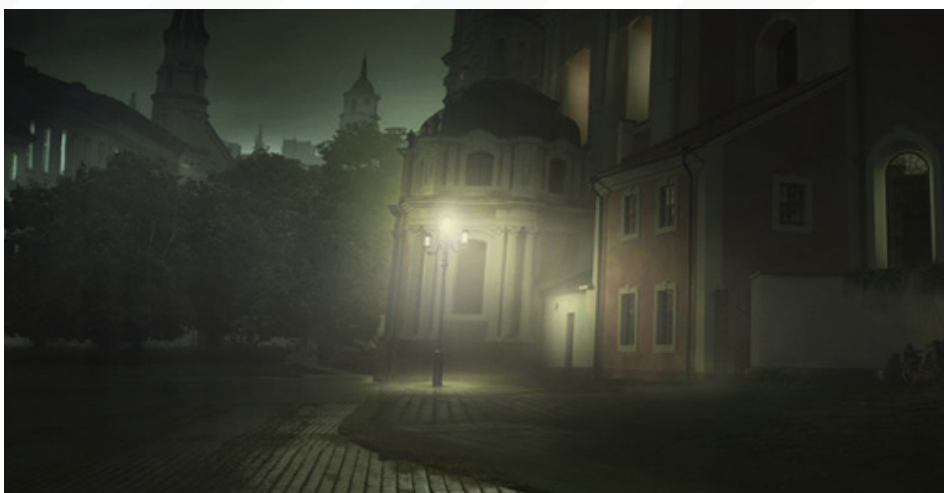
these challenges, we are hoping to give you the opportunity to learn and practice digital matte painting, whilst at the same time winning some attractive prizes and benefiting from the Threedy community environment.

## What are we looking for?

You may think two months is a long time for a challenge, but these are not 'speed' challenges... We are looking for final, stand-alone finished images, and we will be showing the winners in this very magazine!

The rules are pretty laid back: all we ask is that you submit 1 x 2D image. We will simply give you a raw image and all you have to do is to 'matte paint' it into a specific scene, as per the brief. You must use the high-res, raw image that we provide – no other matte paintings based on other images will be accepted, as this will deviate from the challenge briefs. The minimum accepted width/height is 1024 pixels, but we recommend a width/height of 1600 pixels, if possible.



1st everlite

2nd *Yona*



3rd *guitarsimoso*



3rd *samsonreaper*

We also ask that you create a WIP thread in the 'Work in Progress' sub forum in the 'Matte Painting' forum on www.threedy.com (Threedy Forums > The Threedy Challenges > Matte Painting Challenges > Work in Progress). This way, you can receive feedback and help along the way!

Each competition will last for the duration of 2 months, with the deadline being the end of the second month (GMT). For a valid entry, just make sure your final image is posted in the main competition thread before the deadline. With most challenges, we put the voting out to the audiences, but we also have a special panel of judges for this as we are choosing the best image that we feel best fits the category of 'Matte Painting'.

So, dust off your Wacoms, get your reference images ready, and get stuck into our current Matte Painting Challenge over at Threedy.com!

Here are the winners of the last Matte Painting Challenge:

Challenge 3: *Day to Night*

**Honourable mentions go to: Nocturn8**, **Bianca**, **Tristocean** & **RQuack**

The current challenge taking place is: *Summer to Winter*

To join the next challenge, or to view previous and/or current entries, please visit: www.threedy.com, or contact: chris@zoopublishing.com

# CG OVERDRIVE 08
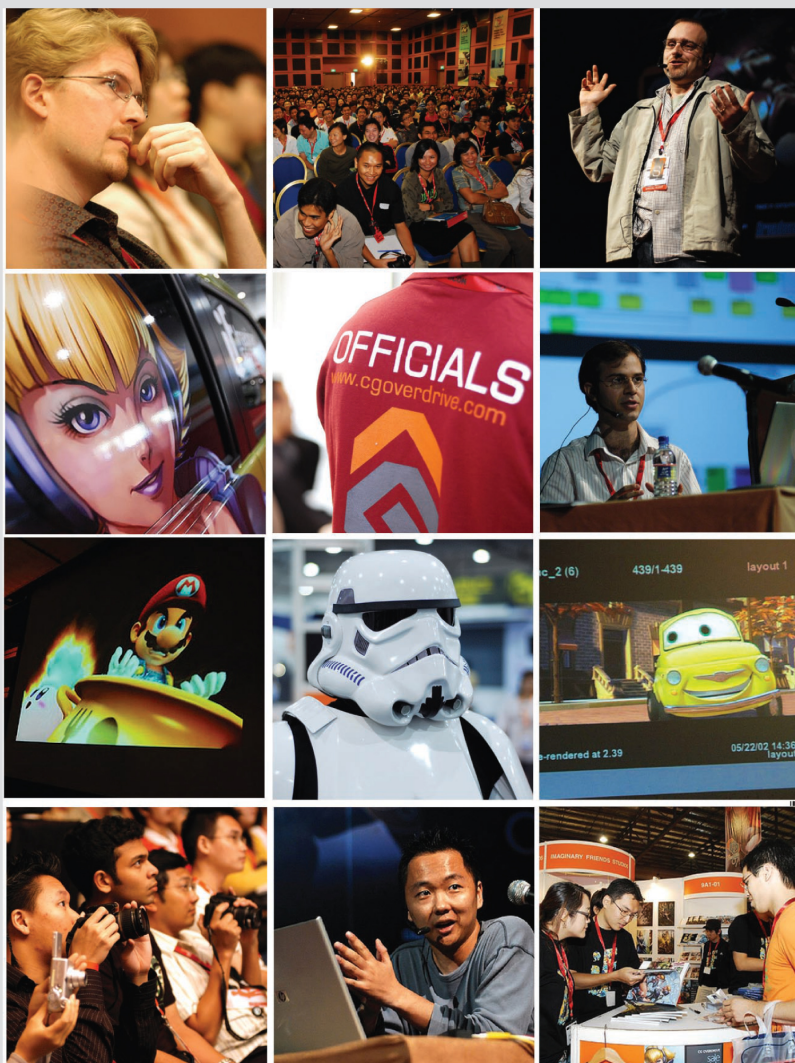
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# the 2D4 challenge

2DArtist Magazine introduces the 'Challenge' Section of the mag.  Every month we will run the Challenges, available for anyone to enter, for prizes and goodies from www.3dtotal.com shop and to also get featured in this very magazine!  The 2D Challenge runs in the ConceptArt.org forums and the 3D challenge runs in the Threedy.com forum. Here we will display the winners from the previous month's challenges, and the Making Ofs from the month before that...

# Carnivore
# Dinosaur

## Stylised Animal challenge

# Stylised Animal Challenge
## Carnivore Dinosaur

### The Challenge

Welcome to the Stylised Animal Monthly Challenge.  Each month we will select an animal and post some images in the forum thread as reference. All you have to do is create a 2D image of this creature in a stylised/ abstract/cartoon style, whilst keeping your creature instantly recognisable. We wanted to publish some content in 2DArtist Magazine on how to create stylised animals, such as you see in the many feature films and cartoon galleries.  We thought this regular competition might bring in just the images and Making Ofs that we need, whilst giving away great prizes and exposure.  If it continues in success, we will try to boost the prizes as much as possible!  This month's animal was the Carnivorous Dinosaur. Here you can see the top nine entries, as voted for by the public...



9th: The Antarctican



9th: Daveneale



9th: Muleskinner

8th: Paweu — paweu@ht.pl



6th: Puffyrice — trekasi@gmail.com



7th: Mumi

## What are we looking for?

Funny and humorous entries which break the animal down to its most recognisable components; emphasise these in whichever ways you think best, and render your stylised/abstract/cartoon masterpiece!  The rules are pretty laid back: please submit 1 x 2D render (minor post work is OK); it's up to you if you want to have a background or include graphical elements or text on your image.  Renders of the 800 pixel dimension sound about right, but the winners will be featured in 2DArtist Magazine so if you can create some higher resolution images



5th: Sawa — sarina.w@gmx.de

4th: Hopsy



4th: Freakdesign

freakdesign@gmail.com

too, all the better!  There will be one competition per month, with the deadline being the end of the month (GMT).  For a valid entry, just make sure your final image is posted in the main competition thread before the deadline.  We require the top 3 winners to submit 'Making Of' overview articles that will be shown on either 3DTotal or in 2DArtist magazine.  These need to show the stages of your creation, different elements and some brief explanation text of why, and how, you did what you did.  We will format this into some nice-looking pages to give you some great exposure, and us some quality content!  Each competition will start with one main thread, starting with the brief at the top.  All entrants should post all WIPs, give feedback, and generally laugh at the crazy ideas that are emerging each month...



**3rd: Ab4185**

ab4185@yahoo.com.au



**2nd: ScaryPotato**



**1st: 28thwing**
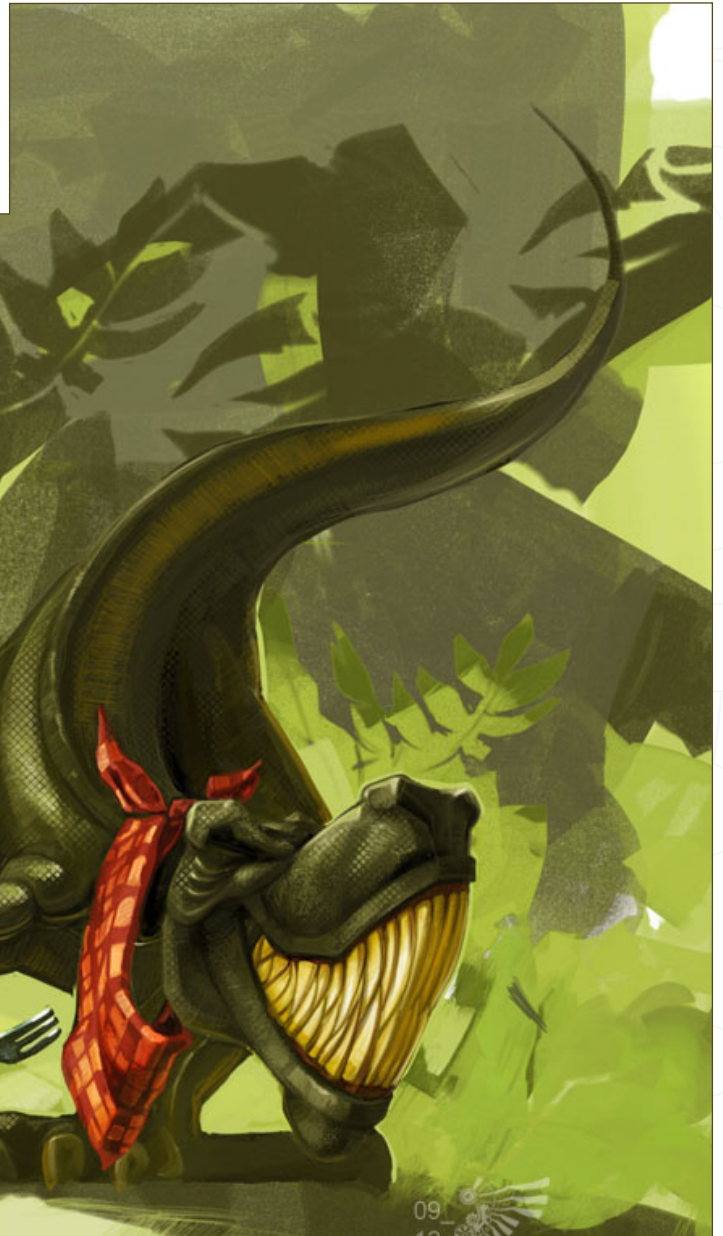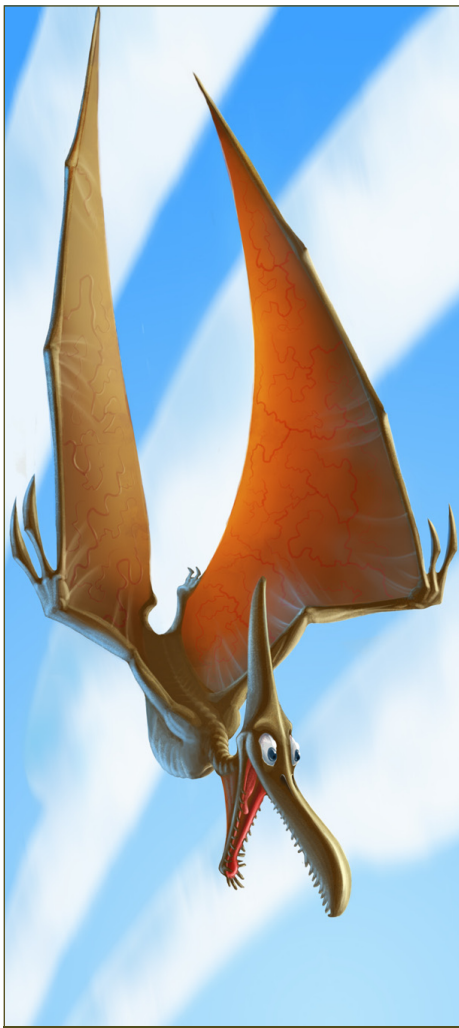
## Challenge Thread

The entire **Carnivore Dinosaur** competition can be viewed here.

The current challenge at the voting stage is: **Swimming Dinosaur**

The current challenge taking place is: **Dragons**

To join the next challenge, or to view previous and/or current entries, please visit: www.conceptart.org

Or for the 3D Challenge, please visit: www.threedy.com

Or contact: lynette@zoopublishing.com

## 3D Challenge

Here are this month's top three winning entries from the 3D competition...



3rd: Nyphe — kevin@graygiant.com



2nd: Mape — http://mapestudio.blogspot.com/



1st: Norman Anderson — norman.lemes@gmail.com

Fig01

## Making Ofs

Here are the Making Ofs from last month's top 3 winning entries...

### 3rd: Shu Wan, Cheng

I painted this piece in Photoshop CS2 using an Intuos 3 Wacom tablet. The only brush used for this piece was the standard round brush.

### Step 1: Research & Sketch

The first thing I did was search for references. My best friend, Google, provided images of various herbivore dinosaurs. From the images, I identified the unique point of each dinosaur and brain-stormed for interesting ideas. An interesting piece of information I found was that Stegocerases did *not* use their thick dome-


Fig02
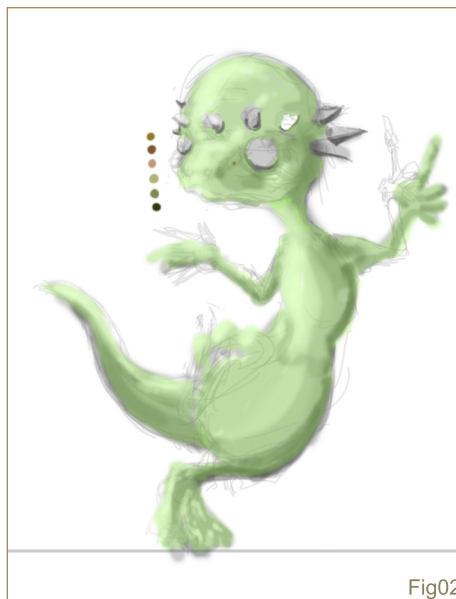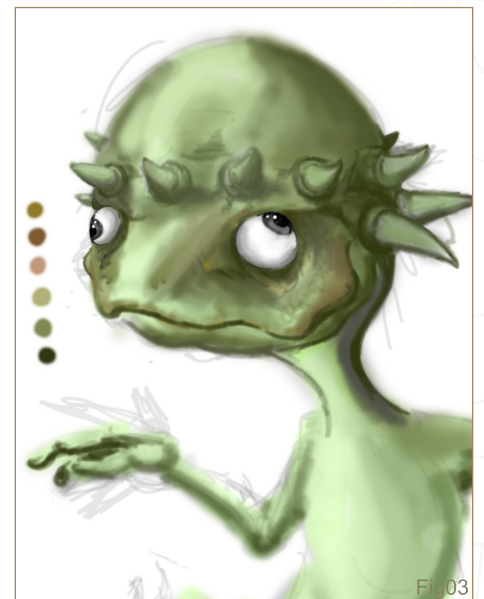

Fig03

shaped heads to ram rivals or predators! So I gave myself a more specific topic: "A Stegoceras feels dizzy after it rammed a wall." I grabbed the paper and pen nearest to me and made a few quick – and very rough – sketches. I then sketched out the chosen pose in Photoshop. My brush was set to 100% hardness, 20% opacity and 20% flow (**Fig01**).

### Step 2: Base Colours

I prefer to keep things in different layers. Here I had 3 layers: the sketch layer, colour layer and background layer. When painting dinosaurs, it is up to us to imagine the skin colour. I simply picked a few colours from one of the references and filled in the base colour and some highlights to indicate the direction of light (**Fig02**).


Fig04

Fig05a


Fig05b


Fig05c

## Step 3: Colouring the Head

I started adding in colours for the head.  First I darkened/lightened the green tone, then set the brush to 10% opacity and added a little brown.  Lastly I refined/darkened the outlines.  I tended to spend more time painting the head because I felt the face was the most important/interesting part of the character.  I wanted to create a cartoon-style dinosaur with realistic skin textures.  This Stegoceras could easily be a character in an animation film, with rich expressions, a stylised figure and crazy, detailed textures (**Fig03**).

## Step 4: Colouring the Body

I coloured the body with the same procedure: shaded green skin tone, added some brown colour, and finally darkened the outline.  After colouring the body I went on to paint the details of the skin on the face.  At this time I felt the texture was kind of boring, so adding in some patterns or colours I felt would make the character more attractive.  I looked through the references again for ideas and decided to add stripes to the skin texture (**Fig04**).

## Step 5: Textures

I duplicated the colour layer, adjusted the opacity to 50%, then darkened the colour.  I then erased parts of the texture layer to reveal the colour layer beneath.  It was a fun method to create texture, and since the stripes were on a different layer I was able to have fun trying out various colours of stripes.


Fig06

Next I created another lighting layer with the same method, and erased the parts I didn't want to highlight.  It was almost complete at this stage, and I was quite satisfied with the texture (**Fig05a, Fig05b and Fig05c**).

## Step 6: Clean-up & Final Improvements

This was the clean-up stage.  I merged texture, lighting and colour layers at this point, and used the eraser to clean up and sharpen the edges.

The artwork became sharp and clean and I was able to continue improving the painting. Very often I will go on adding in more and more details, zooming in and out of the image and making minor adjustments here and there (**Fig06**).

The final step was adding in the shadows, text and border.

## Shu Wan, Cheng

For more work by this artist contact them at:

chengshuwan@gmail.com

I FEEL
DIZZY~~

# 2nd: Ryan Slater

The first thing I always recommend doing for any kind of art is to plan out what you want and get it so that you're happy with it before even thinking about the little things (see sketches that I thought were worth keeping).  In this case, I did lots of thumbnails to look for a pose and a style that could work (**Fig01**).

I scanned the sketch into Photoshop and started thinking about the colours (**Fig02**).

The face was more or less complete for the dino because at this point I was still trying out different looks for it (this one seemed right, so it stayed!).  Details were added here and there, but most of the work was putting things in the background.  The next step was to see how the light would play against the body and plates, so I picked a lighter, more yellow colour and added some base shapes (**Fig03**).

Generally, I'm all over the map in terms of brush size, but I tended to use about 80% hardness to get things started, with a basic round brush. I started adding much stronger source lights, and some reflected ones too, to give a sense of depth, along with some interesting shadows across his back.  I was consciously thinking of contrasting colours between light and dark, saturated and unsaturated, with the dinosaur, as a way to really make him stand out in the scene (**Fig04**).
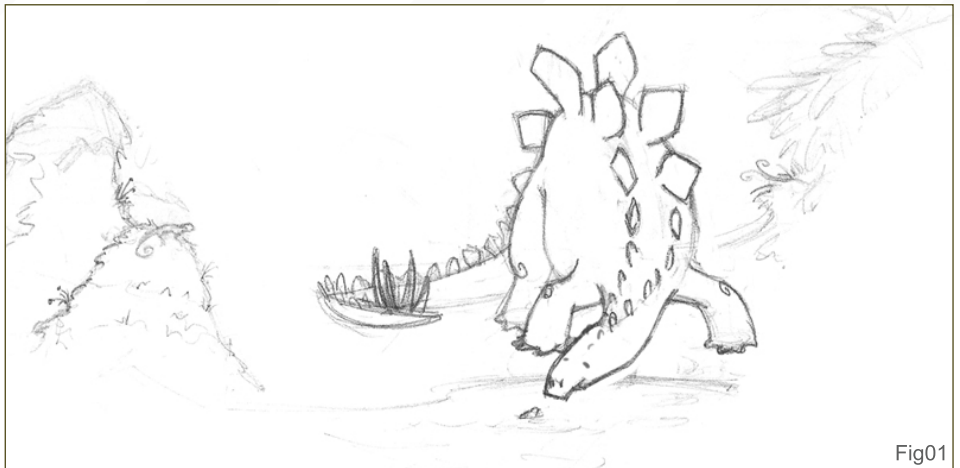

Fig01
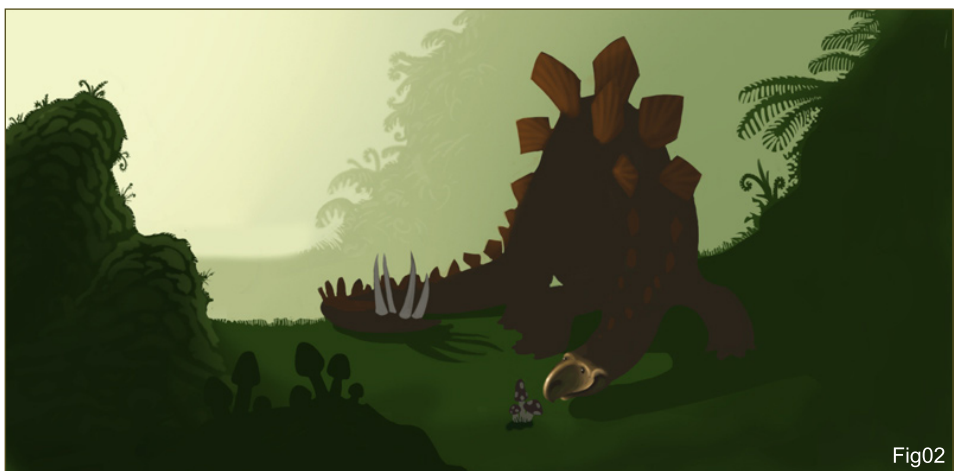

Fig02
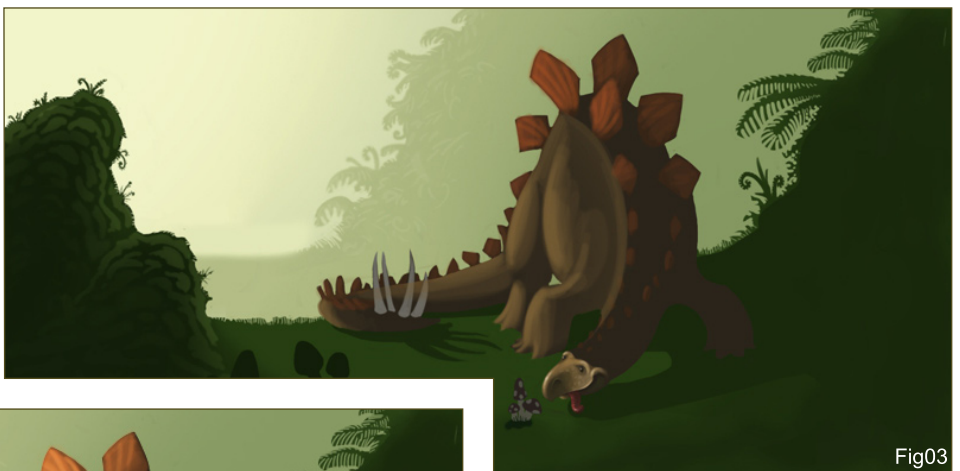

Fig03
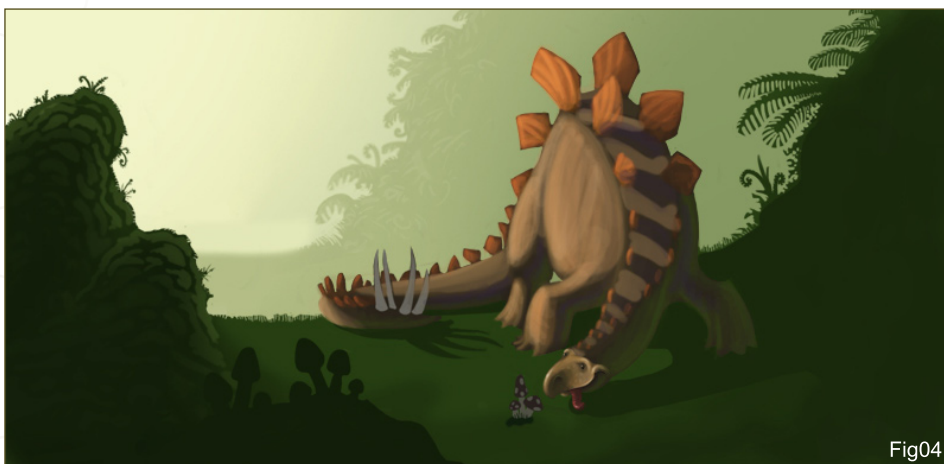

Fig04

The next step was adding some little details and textures to the body; a little stippling for a scale texture and some more highlights to bring out some muscles (**Fig05**).

There was a lot of experimentation; I was hoping to get something bumpy, but still with a soft and friendly feel to it.  I also played around with filling out the background to frame the dino nicely.

More details were added to the body to bring him out more (**Fig06**); however I found it was a little too overpowering, so I fiddled around with the opacity. The background was starting to get there, but I was still unsure of what would look best for it (**Fig07**).

I also flipped the canvas back and forth, just to see which had a stronger composition. I liked how he was looking to the right (the lighting seemed to have more impact leading from dark to light than the other way around).

In the last image (**Fig08**), I dropped in a big prehistoric-looking fern in the foreground (I found a really nice-looking fern from Australia that I used as a loose reference), filled out the rest with smaller ferns, and added some nice grassy brush strokes to give the ground a finished feel. I experimented with a few of the various brushes that come with Photoshop on the grass and ferns to try out adding a little variation to what I'd drawn so far, but the majority was still all done using the basic brush (with Pen Pressure for stroke width and opacity). The values were played with just a little to really make the shadows 'pop', and some little speckles were added to the plates to bring a little more life to them.

And there you have it! Hopefully this little write-up will give a bit of insight into my cluttered mind!

## Ryan Slater

For more work by this artist please visit:

http://www.scarypotato.com

Or contact them at:

rslater4@telus.net


Fig05
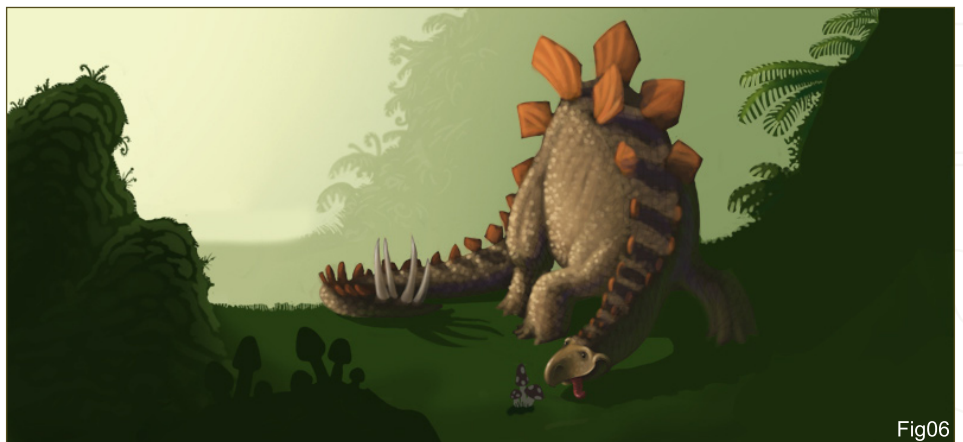

Fig06


Fig07


Fig08

# 1st: Jonatan Iversen-Ejve
## Step 01:

I started out with a very rough sketch of what I had in mind, with a low opacity in Photoshop CS2. Originally it was supposed to be another herbivore: Kentrosaurus, a dinosaur pretty similar to the Stegosaurus, but it became so Stegosaurus-like that I took the easy way out. With this new approach I tried to incorporate what I believed represented the species, and thus made it compact, clumsy, dense and friendly-looking. These days I rarely make very detailed sketches, and this was no exception. I find it exciting to see how it develops once you start painting! (**Fig01**)

## Step 02:

I wanted to put the dinosaur in a setting and yet keep it simple, so I decided on a desert-like eroded wasteland. Warm colours in the front and colder in the distant mountains created a sense of depth in the picture. I also laid down the base for the painting of the dinosaur, which, looking back at it, was pretty sloppy. I knew at the time that I would have to erase a lot of it later though (**Fig02**).

## Step 03:

On with the painting! After some very basic painting underneath the lines, I soon started to paint over them. I focused on the head to get it the way I wanted, as well as starting out on the lighting. For this picture, I had a sort of "semi-realistic" lighting I wanted to try out, with a strong focus on the direct sunlight on the dinosaur. I honestly didn't know how it was going to turn out at all! (**Fig03**)


Fig01


Fig02


Fig03

Fig04

## Step 04:

I added warmer colours to the nearby ground, edited the direct light and added some texture to the skin. Then I created a layer upon it, set it to Color Dodge and painted with warm colours in that area. This way you can easily add more saturation and create better values for your lighting! The legs bugged me a lot so I pretty much re-drew them completely from scratch to give them a better footing (**Fig04**).

## Step 05:

I then realised that its plates needed some work. I made them rounder, more colourful and more translucent. I worked the skin and added more textures and higher values, like the colour reflected from the ground on the lower part of the dinosaur. Still wanting to have a strong direct light upon the plates, I tried make that work with the new ones as well (**Fig05**).

## Final Step:

In the final step I started to clean up and tighten the picture overall, adding the last touches to it. The ground and the background got some more details as well. Then I wrapped it all up by first adjusting the colours of the picture to my liking, by playing around with some layers set to Color Burn and Overlay, until I got a warm hue that I was satisfied with. I also added a texture layer on Overlay (in this case an old and yellowed paper) for a nice effect, and sharpened up the picture so it really looked finished (**Fig06**).

And that's about it, folks!



Fig05

### Jonatan Iversen-Ejve

For more work by this artist please visit:
http://einen.deviantart.com/
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jonatan.ie@gmail.com



Fig06

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Custom Brushes

This month, George Patsouras takes us through the process of creating new custom brushes for his new piece, 'Save Us'...

# Custom Brushes

## Created In:

Photoshop

## Introduction

In this tutorial I will talk about how I painted my 'Save Us' image, as well as showing you how I created the textures for it. I'm a big fan of using custom brushes in my paintings; I think they can help add life to an image, and kick up the realism factor a couple of notches as well. Before I begin, I have to stress that textures should be saved until last – all of the forms have to be clearly defined before we even begin to think about textures. A common mistake I see in a lot of paintings is that many artists tend to apply textures too early, not only destroying most of the forms they laid out but flattening their image in the process. In order to show you the point at which comes the perfect time to apply textures, I'm going to start off right at the beginning of the image and work from there.

## The Sketch

It's always a good idea to plan ahead. For this image, I knew I wanted to illustrate a statue crying (don't ask me why!). The first thing I do is to snap some references pictures of myself in various poses. Reference material is essential if you want to paint something fairly photo-realistic (there's simply too much information that the brain can't make up on its own, especially with subtle tones in shadows and highlights), so this step is essential. After I have my reference material taken, I use a box grid to get the proportions correct. You should get some fairly clean line art using this technique. If needed, you can create a new layer and trace over your original sketch for a more defined look (**Fig01**).

## Values

To me, values are one of the most important aspects of a successful painting. If your value scheme is strong, you should get desired results no matter what colour scheme you decide to use. For this painting, I opted to start off in greyscale. This helps me concentrate strictly on the values before even thinking about colours. The first thing you should do is establish a strong value statement, whether you are using colour or not. Make the painting look as 3-dimensional as possible, as early as possible. Start off with a mid-tone and work your way up from there. I worked almost exclusively with large, hard-edged brushes for this painting, and some speckled brushes for the folds here and there. You can **download my basic painting brushes here**, or you can download all of the brushes at the end of this tutorial.

The following examples show, in detail, the brushes I use for the painting process, as well as the options for them as well.

Brush 1 (**Fig02**):

Spacing: 25%

Hardness: 100%
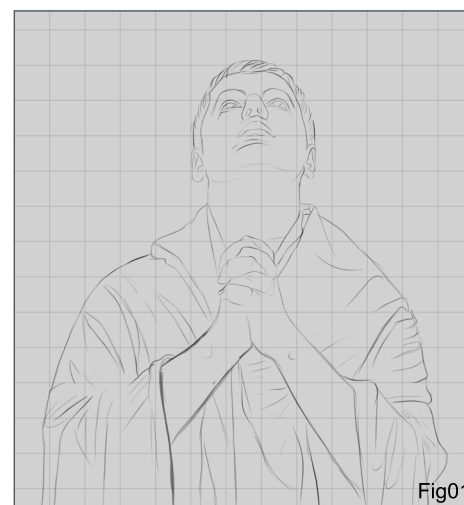

Fig01


Fig02


Fig03


Fig04

Fig05


Fig07

Shape Dynamics (Pen Pressure): OFF

Opacity: Pen Pressure

This is the basic round brush, which is the one I primarily use during the painting process. It allows me to paint the forms fairly quickly.

Brush 2 (**Fig03**):

Spacing: 25%

Hardness: 100%

Shape Dynamics (Pen Pressure): ON

Opacity: Pen Pressure

This is the brush I use to go into more detail. It's the same brush but with one small, but important, difference: pen pressure is on, giving me further control!

Brush 3 (**Fig04**):

Spacing: 5%

Hardness: 100%

Shape Dynamics (Pen Pressure): ON

Opacity: Pen Pressure

This brush is great for painting hair and smoothing out brush strokes. It's also very handy for clothing folds as well.

Using a reference as a guide, I quickly cover the darkest and lightest parts of the image with a very large brush. Our goal here is to establish the form of the figure fairly quickly, without
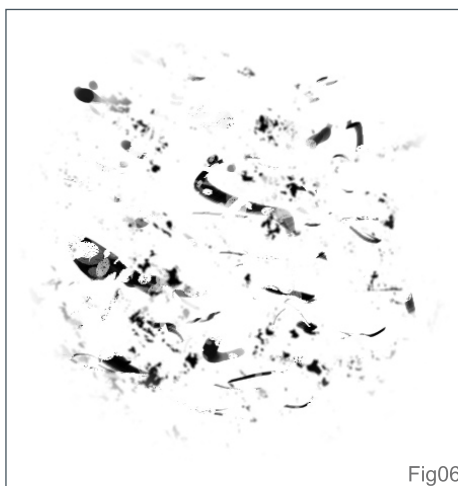

Fig06

falling into the trap of over detailing. An easy way to do this is to make sure you have Shape Dynamics on your hard-edged brush turned off during the beginning of the painting process. Also, avoid zooming in too early. This will force you to only concentrate on the largest forms of
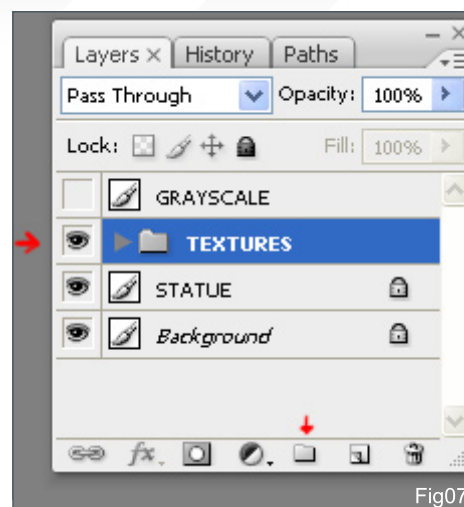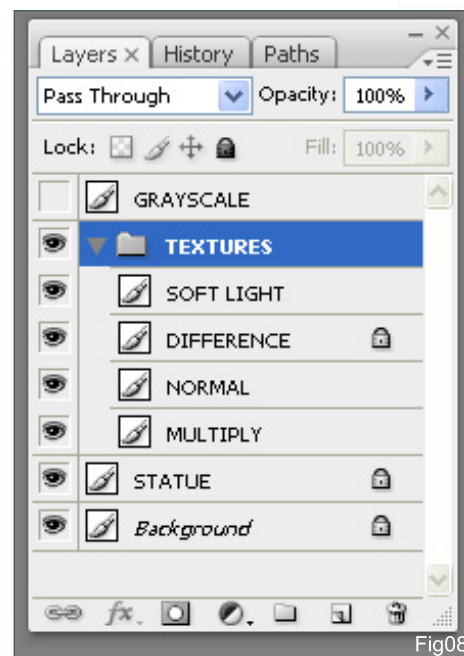
the painting and will prevent you from detailing ahead of time.

Once we have structure and form down, I begin to work more on the face. Zooming in, I use smaller and smaller brushes to add details to


Fig08


Fig09

the face.  I do the same thing for the hands and folds as well.  For more smoother results, and to help bring some subtle texture to the image, I use a speckled brush for the blending process. I always work in many layers and proceed to flatten them during the painting progress for desired results.  For this image in particular, only two main layers were needed: one for the background and one for the figure (we'll get to the texture layers later) (**Fig05**).

When I'm happy with the results, I introduce some colour via Photoshop's Hue/Saturation option, as well as it's Variations option. Normally I don't paint like this (I start with colour first and have a greyscale layer to make sure the values are working), but for this image I wanted a very desaturated and monochromatic look.  When I have a decent colour scheme going, I move on to the bush creation.

## Textures

Now's where the fun begins!  The first thing I do is open a new document and create a new

layer. With a pure black as the foreground colour, I select a fairly large custom brush and paint.  Now, and this is very important, I switch to the Eraser tool.  I erase several spots at random, using some fairly small brushes, until I get an interesting effect.  There's no right or wrong way to create a custom brush!  What you really need to do to get desired results is have some interesting textures going on, while the contrast remains relatively high.  Here are my results from the random scribbles (**click here to download the texture brush set** or download all of the brushes at the end of this tutorial) (**Fig06**).

I use this method, starting off with a haphazard large brush and erasing it to create some interesting texture and depth, to create several other brushes.  The brush in Fig06 is primarily the one used for the rock texture throughout the painting process.  Once I'm happy with the brushes, I create a new folder on my painting and name it "TEXTURES".  It's important to keep your texture work on separate layers – that way you can keep working on the painting without textures in mind, and it also allows you to erase them if you don't get the desired results (**Fig07**).

## Blending Modes

To get the most out of the textures I create several new layers in the Textures folder.  All of these layers are set to different blending modes,

and to help keep things organised I name them accordingly. Here's a brief rundown on the different blending modes I use, and how they effect the textures I create:

**Soft Light -** Excellent for creating subtle texture. I usually use either a very dark or very light value to bring the texture out at this setting

**Difference -** Darkens the texture heavily and creates some interesting colour tones, as well

**Normal -** Normal blending mode

**Multiply -** Really dark tones that help the texture pop!

**Exclusion -** Brings the contrast down a notch, but use sparingly. Great for rock and stone textures! (**Fig08**)

Texture shouldn't really be overdone, but for the sake of this tutorial I went a little overboard, I admit. In **Fig09** you can see how the image looked before, and after, I applied texture.

Here's some tips to keep in mind when you're texturing:

- Textures shouldn't really be visible in the darkest parts of the image (where the shadows are placed). Adding to many visible textures on those parts only flattens the image, so make sure you're working at fairly low opacity when texturing those.

- The opposite rule applies to the lightest parts of the image – they should be more visible and defined here.

- To add some depth, use the Blur tool over the textures, specifically in the darker tones.

- Always work in separate layers for textures to prevent any mistakes.

And that's it! Here is the final image. I hope you've found this tutorial helpful.

*George Patsouras*

For more from this artist visit:
http://cgaddict.blogspot.com/
Or contact:
cgaddict@live.com

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# ELEMENTS

## DIGITAL PAINTING DOWNLOADABLE TUTORIAL SERIES

### INTRODUCTION:

The 'elements' series is a 70 page guide to 2D Digital painting and can be followed in most software packages supporting paintbrushes and layers. With in this downloadable PDF E-Book we have choosen some of the most used aspects of digital painting and asked 2 or 3 professional artists to cover a specific theme or 'element', resulting in 2 or 3 different styles and techniques which can be viewed side by side.


Image by Richard Tilbury


Image by Chris Thung

ELEMENTS
DIGITAL PAINTING TUTORIAL SERIES : VOLUME ONE

ELEMENTS
DIGITAL PAINTING TUTORIAL SERIES : VOLUME TWO
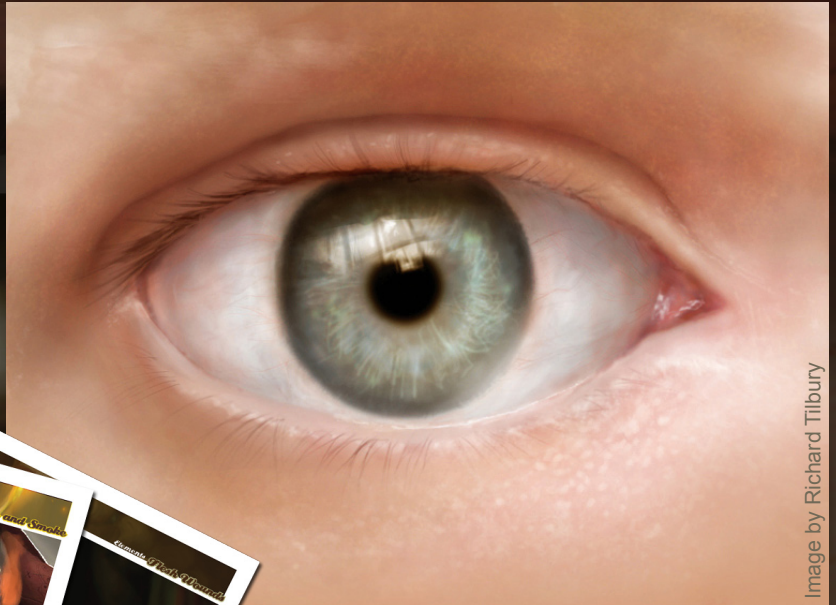
### VOLUME 1:

Chapter 1:  Painting Eyes
Chapter 2:  Painting Fabric
Chapter 3:  Painting Fire & Smoke
Chapter 4:  Painting Flesh Wounds
Chapter 5:  Painting Fur & Hair

### VOLUME 2:

Chapter 1: Painting Rock & Stone
Chapter 2: Painting Sky
Chapter 3: Painting Skin
Chapter 4: Painting Trees
Chapter 5: Painting Water

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Welcome to the Speed Painting section of the magazine. We've asked two artists this month to produce a speed painting based on a simple, one-line brief. Here we feature the final paintings and the overview of the creation processes.

This month our talented artists, Emrah Elmasli and Daniel Ljunggren, tackle the topic:

# STEAM POWERED MECHANICAL DESTROYER

# EMRAH ELMASU

## Created In:

Photoshop CS2

## Step 1

The first thing to do is to decide what you're going to paint before starting a speed painting. My topic is "Steam powered mechanical destroyer", so it's a good idea to draw something huge. I decided to paint a six-legged steam powered spider kind of mechanical device with big weapons. The environment is going to be set in a cave, or something. I start by blocking the colours in with a bold brush. I also paint in the silhouette of the destroyer and the other stuff around of it. I use warm colours because I want a nice dusk-hour feel (**Fig01**).



Fig01



Fig02



Fig03

Fig04

## Step 2

For the next step, I can start to put in some light sources, like the sun and some other artificial lights, to 'pop out' the forms a little. To do this, I generally open a new layer and select "Color Dodge" or "Linear Dodge" from the layer options, then paint in with a saturated and darker colour (**Fig02**).

## Step 3

After determining the light sources I start detailing with bold brush strokes. I don't zoom in at this stage, I just apply the necessary general details (**Fig03**).

## Step 4

This step is the same as the previous step. I start to add the minor details now, like the grills of the destroyer and the rock columns at the back, and give some more form to the objects. I also add a few more minor light sources (**Fig04**).

## Final

For the final step, I zoom in at last and tweak some details, add bouncing lights, and so on. Finished! *Approx. 1 hour with PS CS2*
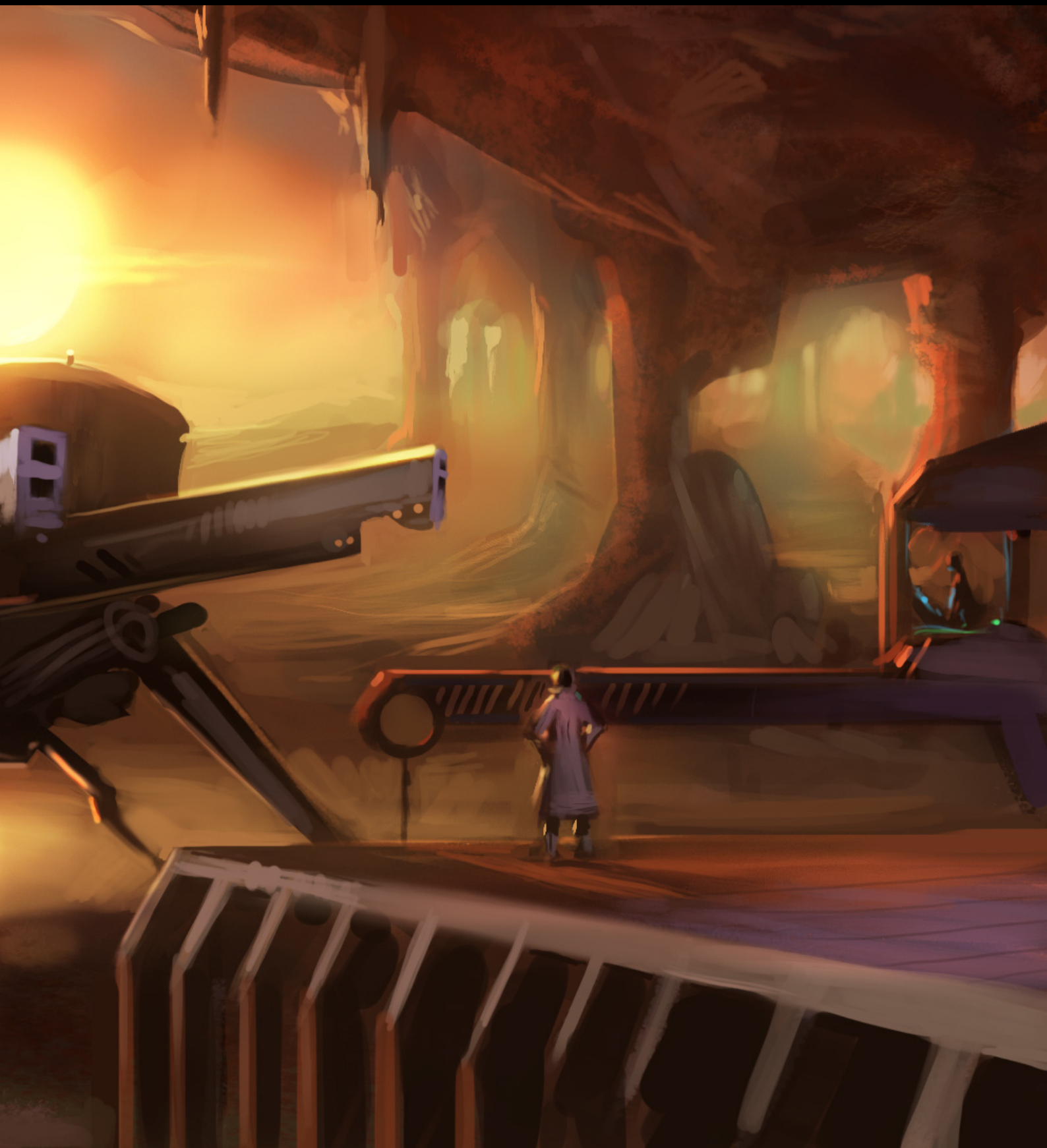
# DANIEL LJUNGGREN

## Created In:

Photoshop

## Introduction

After thinking about the topic for a while I started imagining something that would be suitable for a younger audience... maybe a toy commercial with figures you could play with, with one of these toys being the "steam powered mechanical destroyer" (or so the description on the back of the box would have you believe!).

I then thought that it would be more fun if it was a big robot, yet still friendly. The "destroyer" part was the main issue which I would have to turn into something not so violent, to keep the positive mood that I still wanted to achieve.

I could've gone another route – towards something more serious, dark and violent – but, personally, it wouldn't feel very original. I'm not saying a friendly robot is original either, but

Fig01

Fig02

Fig03

Fig04

maybe a bit more of an unexpected approach to the subject title. I have interpreted the theme more like a concept artwork than a painting, so please treat it as such.

## Step 01

Before starting to draw or paint the full-sized concept with details and all, a great and quick way to find your design is with a few small thumbnail sketches. This allows you to focus on the general shape, the silhouette, and the overall feeling of the concept. After a short

Fig05

Fig06

while of thumbnail sketching, I see something that shows potential (**Fig01**). I also put in a sloppy human figure to get a feeling of scale. Working a bit further with it I find a design and feel that I want to see a fully rendered version of (**Fig02**).

## Step 02

Using the thumbnail as a reference image, and keeping the main subject and the background on separate layers, I start to sketch the robot from a more interesting angle and in higher resolution. I'm still working in greyscale because then I can focus on what I want to prioritise for the time being: design, proportions, pose and perspective. I find that the main challenge in this part of the process is to achieve the same feeling in the perspective image as with the thumbnail. If I would go on with the next steps before nailing that feeling, I know I would probably abandon it later on because it didn't turn out the way I wanted, so being persistent in this step pays off (**Fig03**).

Adding some more volume and details to the robot, and some brushstrokes to the background, I try to find the kind of lighting and contrast I want for this image. I add some highlights just to remind myself where the main light source will be (**Fig04**).

Fig07

## Step 03

I set my brush to 'Color' mode and paint some big chunks of colours on the background, as well as on the robot (**Fig05**). Sometimes I don't find the colour I'm looking for when using this method, because of the values of the painting underneath, but it's a quick way of deciding what general palette the image will have.

I pause here, thinking about the impression I get from the robot. I figure that I really need to kill those highlights soon, as well as change the colour to what I'm looking for. Creating a new layer (normal mode), I start painting directly with colours, and soon I see something closer to what I had in mind (**Fig06**).

Fig08

Fig09

## Step 04

While developing the concept for this robot I came up with the idea of having it working in a junkyard, where he would be "the destroyer" of metal scraps. This would go well with the overall positive feel I was trying to achieve, and the background would be where I could suggest it (**Fig07**).

## Step 05

During the previous steps I wasn't quite sure what to make of the robot's left arm and hand, but as I tried a few shapes I knew it would gain visual interest instead of having two similar arms. After a few quick designs I decided to go for some kind of drill (this makes the robot fit better with the description of "destroyer", too). After that was done I felt ready to start working on more detailed shapes and texture (**Fig08**).

Adding more details and rendering (**Fig09**). Here I'm trying to make it look a bit more realistic, removing a lot of the black from the underlying sketch, as well as thinking of cast shadows and bounce lights from the ground. I put a few strokes on his head as well, trying to figure out what I want that part to be like.

I did some more work on the background, made a clearer sky, and redesigned some of his

Fig10

firebox and his chimneys at the back, as well as giving a warmer ground. I still wasn't sure at this stage what to make of his head (**Fig10**).

## Step 06

Finally I approach the face of the robot. I considered having the robot being driven by a man for a while (with the head as the cockpit), but with the current scale of things I had trouble making the chauffeur read clearly, so I dropped that idea and went for a kind robot face instead. This also helped strengthen the overall positive feel. I put down some more work into the firebox, showing more clearly that it was something that could open and hold burning coal. Background details were also added, as well as some stripes on the robot, and then he was done! (Fig11)

## Daniel Ljunggren

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Fig11

# DIGITAL ART MASTERS

## : VOLUME 1

### INTRODUCTION:

The 'Digital Art Masters: volume 1' book, is a collection of work from artists which have featured in the gallery of 3DTotal. Spread over 192 pages, the book features some of the finest digital 2D and 3D artwork that you can see today, from artist as Natascha Roeoesli, Philip Straub, Rob Chang, Jesse Sandifer, PiSONG, Meny Hilsenrad and Ryan Lim and many more. More than just any other gallery book, each artist has written a breakdown overview, each with supporting imagery of how they made there piece of work.

DIGITAL ART MASTERS : VOLUME 1

DIGITAL ART MASTERS : VOLUME 1
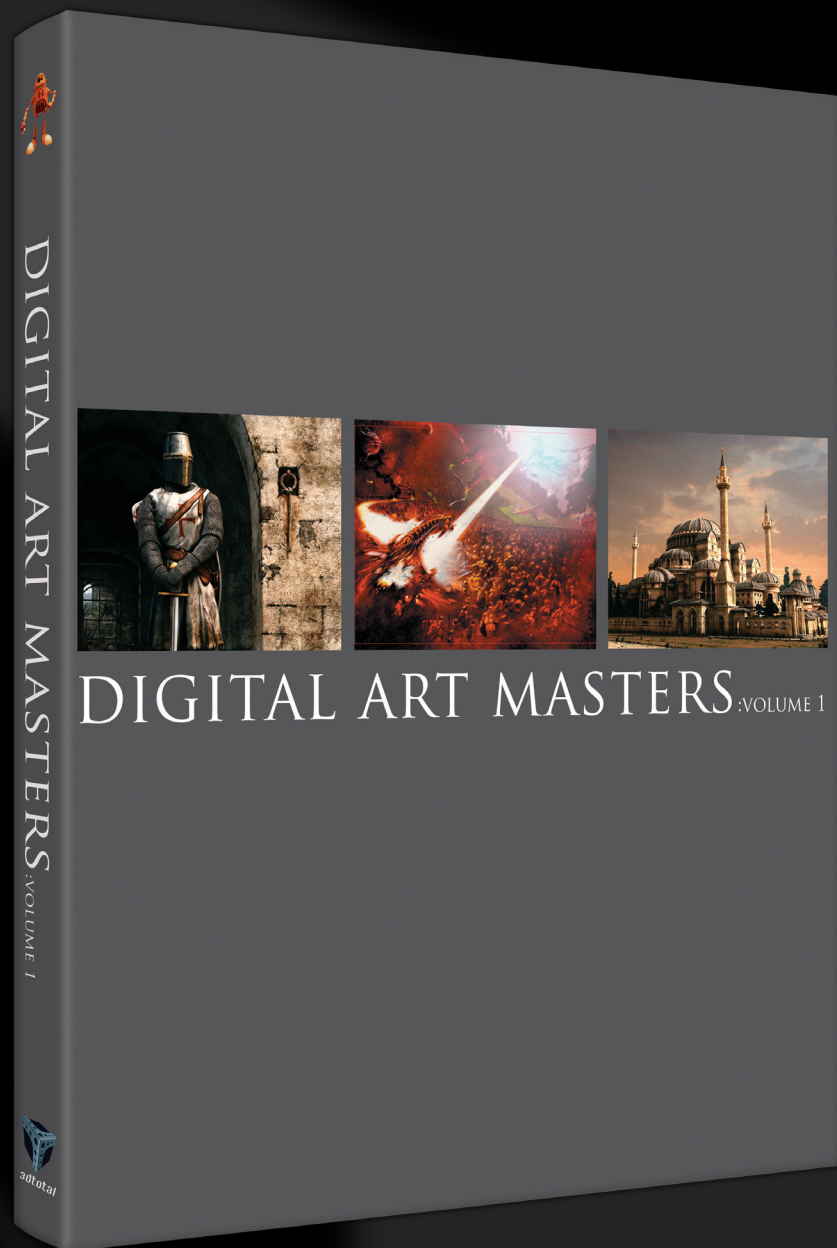
The first book in the "Digital Art Masters" series, contains work by the following artists:

André Holzmeister, Andrey Yamkovoy, Balazs Kiss, Cetin Tuker, Daniele Montella, d'Ettorre Olivier-Thomas, Donald Phan, Drazenka Kimpel, Egil Paulsen, Eric Wilkerson, Fabricio Micheli, Francisco Ferriz, Fred Bastide, Fredrik Alfredsson, Haure Sebastien, Jesse Sandifer, Jorge Adorni, Juan J. González, Juliano Castro, Khalid Abdulla Al-Muharraqi, Landis Fields, Laurent Gaumer, Laurent Ménabé, Li Suli, Linda Tso, Marcel Baumann, Marco Siegel, Mariska Vos, Meny, Hilsenrad, Natascha Roeoesli, Nicolas Richelet, Niels Sinke, Norbert Fuchs, Olli Sorjonen, Omar Sarmiento, Patrick Beaulieu, Philip Straub, PiSONG, Richard Tilbury, Rob Adams, Robert Chang, Romain Côte, Ronnie Olsthoorn, Rudolf Herczog, Ryan Lim, Siku and Thierry Canon
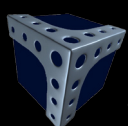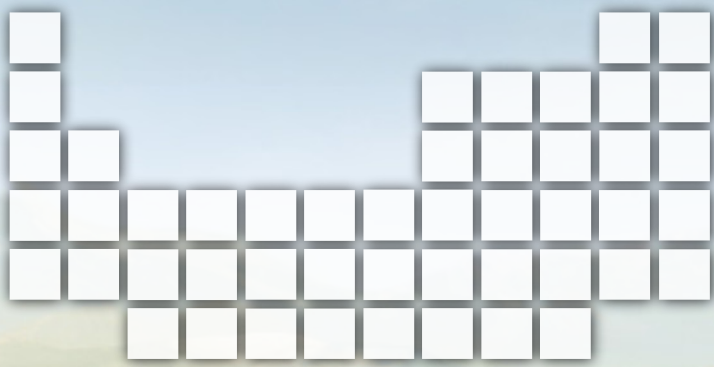
# ELEMENTS

## Digital Painting Tutorial Series : Weather

# ELEMENTS
## HEATWAVE

## Created In:

Photoshop 7

## Heat Waves

Before we begin painting, we need more information about the subject. In this case we have to transform this image into a warm desert. The first thing you have to do is find all the material you can get from Internet about the subject: images, photographs, references, and so on. From this material, check the type of colour schemes that usually have a desert-like, warm environment. If you check one of your reference images you will see that the colours are usually warm orange hues in this type of environment. One of the perfect examples of this kind of weather is a photo from Africa, where you would see how the horizon line disappear because of the hot weather, and you'd find that the heat waves distort distant objects. Well, this is exactly the weather effect we need, so let's start!

Open your base painting and check if you have something to modify, which in this case is the base painting (**Fig01**). This particular base image is perfect for this brief: the grass is short, the sky is clean, and the solitary trash can in the foreground is ideal for this subject. The first thing we have to do is change the colour scheme of the entire image to orange. Go to the little round icon in the bottom of your layer windows, create a new adjustment layer, then select Color Balance. Adjustment layers can be used for making many types of adjustments to your work, without actually doing anything to the original layer. This is perfect if you have to do modifications to your final image, so remember that these kinds of layers allow you to make


Fig01
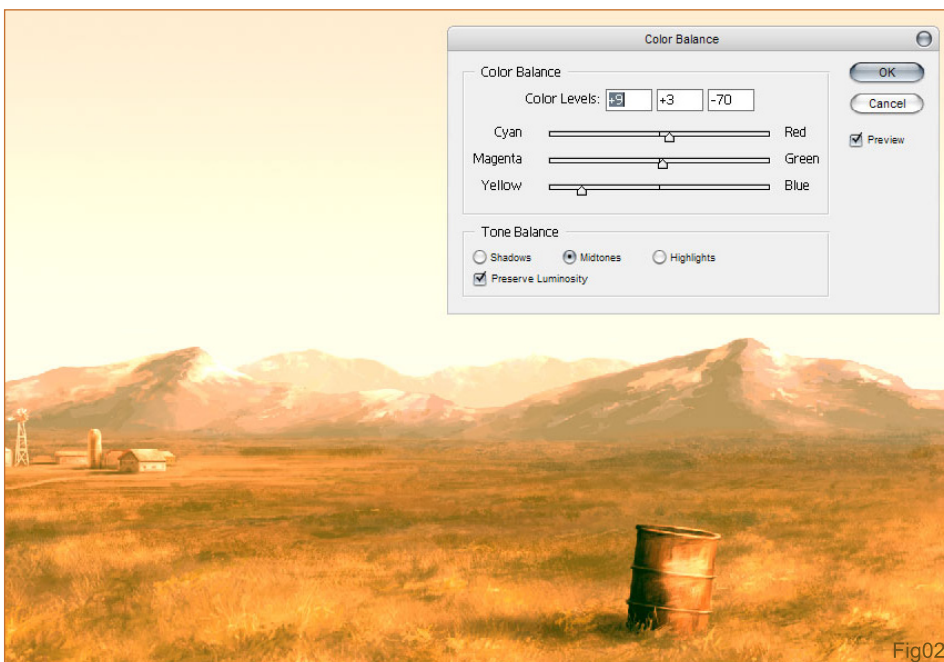

Fig02


Fig03

non-destructive corrections to your images. For example, if you create a Curves adjustment layer, you can go back to the Curves dialogue box later and change the settings at any time!

In the Colour Balance dialogue box, select Shadows and move the Cyan value sliders to -23, the Yellow values to -10, and leave the Magenta and Green values at zero. Now, go to Midtones and move the value sliders to Red +9, Green +3 and Yellow -70. Now we have the shadows and midtones finished, so it's time to change the highlights. Click on highlights and move the value sliders to Red +100, Yellow -44, and leave the Magenta and Green values at zero. What do you think? (**Fig02**)

The image is orange now, but it doesn't look like a desert so we'll have to desaturate the image a little. Let's create another adjustment layer. Go to the little black and white round icon and select Levels. Into the three input Level boxes put the values: 0, 1.62 and 244. The image looks really good now, don't you think? (**Fig03**)

Fig04

Fig05

Fig06
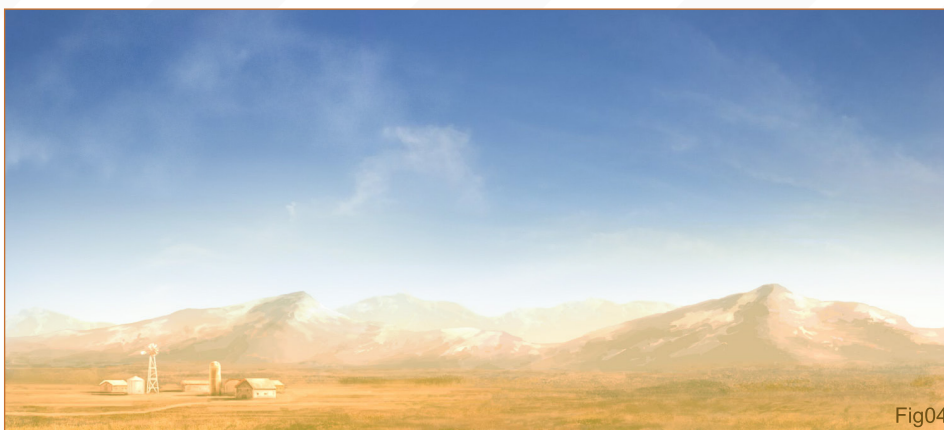
Now it's time to add a simple sky. You can find one of these on the Internet, or – even better – create one yourself! I painted this sky using the default Photoshop round brush with a low opacity (something like 30%). I painted the sky on the right-hand side because I felt that the

image was going to be too heavy on the left side. When you paint the sky in a new layer, change the blend mode to Hard Light and move it *below* the adjustment layers. This step is very important because the sky must have the same color balance of the image! (**Fig04**)

We've finished with the sky and the colour scheme of this scene now, so it's time to change the ground a little. Create a new layer and move it below the sky and the adjustment layers, select the default round brush and paint a cracked, dry earth near the trash can. If you prefer, paste a texture instead of paint, but remember to change the blend mode of this layer to Pin Light or Hard Light, with a low value opacity (**Fig05**).

Now we are going to create a heat reflection on the horizon, so go to Image > Duplicate and click on "Duplicate merged layers only". In this

Fig07

new merged image, select the Lasso tool and draw a selection over the farm, as you can see in the next image (Fig06).  Press Ctrl + C to copy the selected image and paste it (Ctrl + V) onto your original painting.  Now, on this new farm layer, go to Edit > Transform > Flip Vertical, and position it as a reflection of the original farm. With the Eraser tool (E), erase, with a soft round brush, the contours of this flipped farm.  If you change the blend mode of this layer to Overlay you can see how the reflection looks more real! We've almost finished the painting now, so let's do the final step!

In this last step we're going to use the mask mode to do a smooth selection.  So, press the Quick Mask mode ic on in the tools window (or press Q on your keyboard), select the Gradient tool and select a Foreground to Transparent gradient.  Change the gradient from Linear gradient to Reflected gradient and paint – with black – the horizon line, as you can see in the next image (Fig07).  Now go back to Standard mode again (Q).

Now create a new layer and press Shift + Ctrl + Alt + E and merge all the visible layers in this new clean layer. You still have the selection from your quick mask mode, so press Del and erase the selection. Why do we make all this mess? Well, it's because we have to create the heat weaves! Rename this layer to "heat waves", then go to Filter > Distort > Wave and select a good value for your heat weaves. When you've finished it, you'll have an image like this (Fig08). Voilá! We've finished!

## Carlos Cabrera

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PTEROCEPHALYS

LOW ATMOSPHERE CREATURE DESIGN:
BY PASCAL RAIMBAULT

"We could possibly even
add nostrils all over the
body! He will also have
two necks, to double the
volume of air coming
from the nostrils on
the head...."

Pascal Raimbault takes us through the creation
of an evolutionary creature from a planet with
very little atmosphere...

# LOW ATOMSPHERE CREATURE DESIGN

## Created In:

Painter X

## Gathering Information:

First of all, let's try to find real animals that could live in this very specific environmental condition. It's always good to reference nature, and it's the best source of inspiration to me, personally. The higher the altitude, the lower the pressure and atmosphere should become. Existing animals that live in high mountains, like llamas and deer mice, have adapted their physiology in order to survive in such extreme conditions. This could therefore be a good starting point to find design ideas for our creature! Here is a website where I found some interesting information: **www.bio.davidson.edu/Courses/ anphys/1999/Dickens/Dickens.htm**

These animals have to get more oxygen into their blood to transfer it to their bodies' tissues. This means that our creature could have a reddish skin colour. They also need less food, so our creature could be skinny. The depth of respiration increases, which means the creature could also have a large rib cage.

*"Pressure in pulmonary arteries is increased, "forcing" blood into portions of the lung which are normally not used during sea level breathing. The body produces more red blood cells to carry oxygen. The body produces more of a particular enzyme that facilitates the release of oxygen from haemoglobin to the body tissues."*

For humans, high altitude can cause some dangerous side effects, which can also give


Fig01


Fig02


Fig03

us ideas for the design: headaches, dizziness, fatigue, shortness of breath, loss of appetite, nausea, disturbed sleep, and a general feeling of malaise.

**HAPE** (High Altitude Pulmonary Edema) results from the build up of fluid in the lungs, so let's add holes to the rib cage.

**HACE** (High Altitude Cerebral Edema) is the result of swelling of brain tissue from fluid leakage.

The creature will also have holes in the head, to excrete fluids. We should also consider adding large nostrils to our creature, in order for it to get more air into its lungs, and more oxygen as well.

We could possibly even add nostrils all over the body! He will also have two necks, to double the volume of air coming from the nostrils on the head.

The name I chose for my creature is "Pterocephalys"; "Ptero" means flying and "cephalys" refers to the head. Most of the time, when the atmosphere is low on a planet, the gravity is also low. Our creature could therefore be adapted to this condition, as well. He could be jumping very high into the sky and may even fly using membranes, just like flying squirrels! The Pterocephalys will therefore need strong thigh muscles to be able to do this.

I am going to use Painter X and a Wacom tablet Intuos 3 to draw and paint this creature.

## Step 1:

First of all, let's do a very quick sketch of this creature and see how he could move (**Fig01**). This gives us an indication on the proportions of the Pterocephalys. It could be something between a bird and a squirrel, for the legs. So let's now make a quick sketch just to get started with the global shapes and proportions.
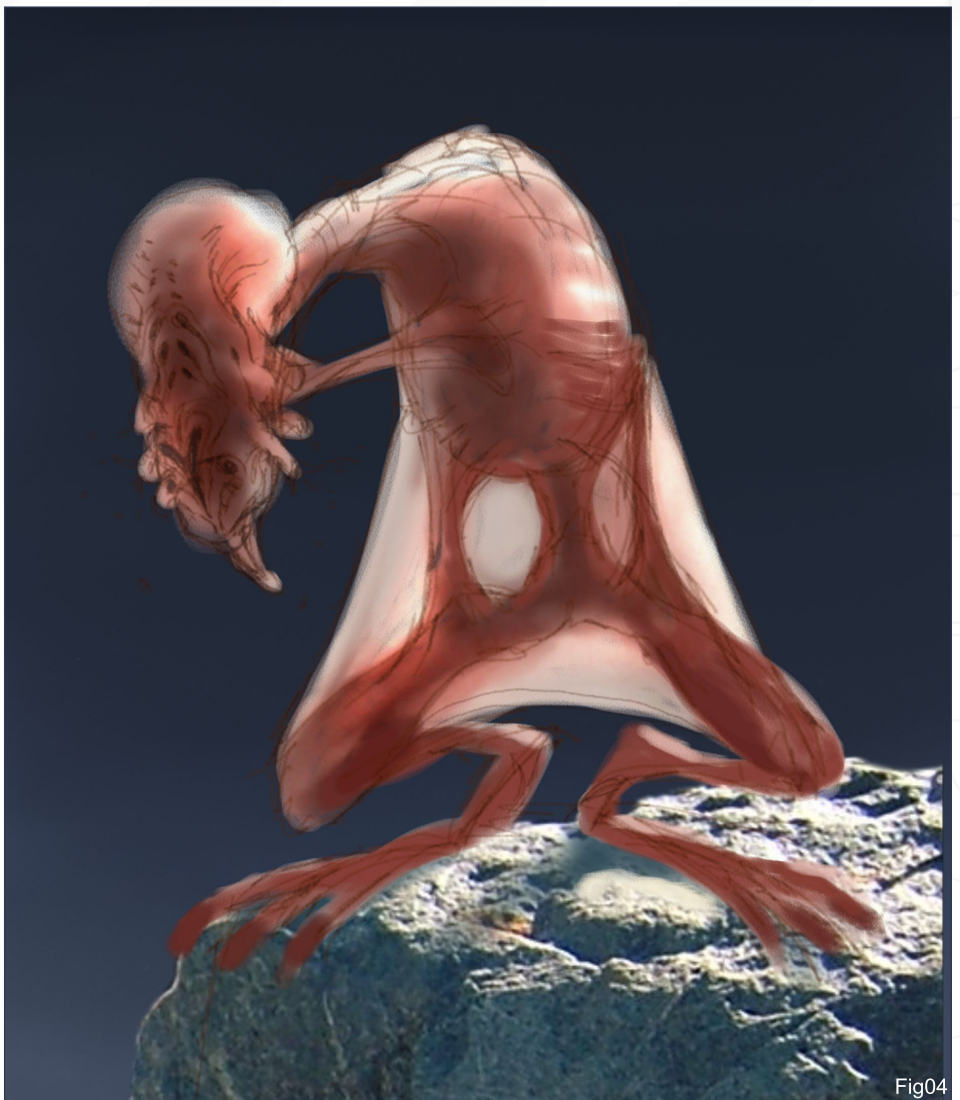
Fig04

Fig05

Sometimes I scan a traditional sketch done with pencil and put colour on it with Painter. In this case I will start directly in Painter using the pencil brush. The Pterocephalys will be able to walk and jump, but he will not be a good runner at all (**Fig02**).

## Step 2:

I am going to refine the sketch a little bit here now. Here I am focusing on the head a little more. I have added holes to the head; the purpose of these holes is to excrete liquid that could cause a 'cerebral oedema'. Huge nostrils and smaller ones are also added to the face. I am also adding a quick rock to make me think about the environment, as well (**Fig03**).

## Step 3:

Here I am adding rough colours and reusing rocks from a photo I took in New Zealand, in order to get a sense of the lighting and environment. This rock was actually a small one, but it's a good base for a paint-over. I am using 3 layers at this stage: character, rocks and sky. I used Painter's

airbrush for the sky and the round oil pastel with low opacity to add colour over the character.  If we look at the rock's lighting, the main light (which is the sun) is coming from behind, and we also get an ambient blue light coming from the sky (**Fig04**).

## Step 4:

I want to focus again now on the head, in order to help me figure out this creature's personality.  I don't want him to look too aggressive as he doesn't need to eat very often; he is not a predator and just needs to eat some rare flowers once a week (**Fig05**).

## Step 5:

I am pretty much detailing the body by going down the neck and rib cage.  I am mainly using the oil pastel for details and the airbrush to get more of the volumes.  I want this creature to have holes all over the body and a fleshy feel to the skin.  It has to be skinny also, as mentioned previously.  I am using featherless chicken and furless cat photos as reference, to get ideas about skin rendering and skin folds (**Fig06**).
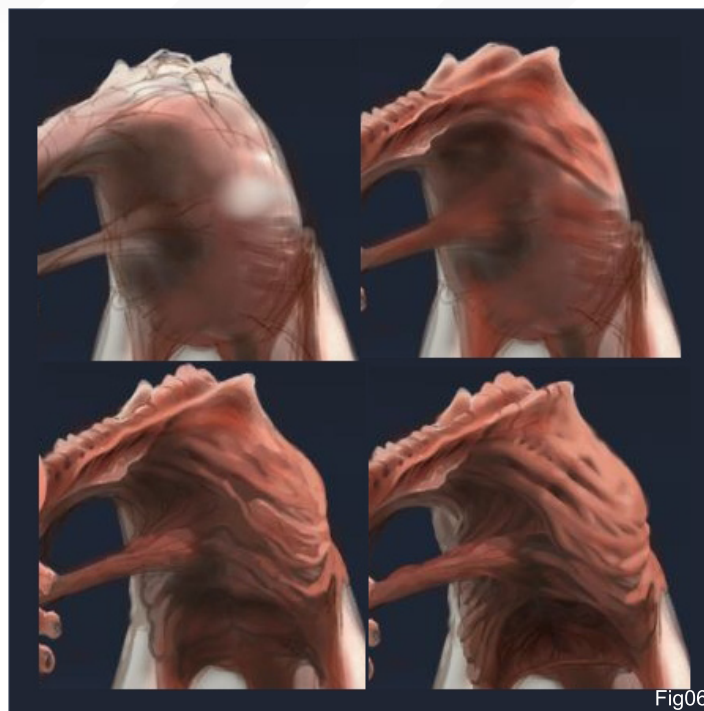

Fig06


Fig07


Fig08

## Step 6:

Now let's work on the lower body area.  I need to re-work the lines to get a clearer idea of his anatomy before adding details.  I could have focused on the lines first and just done a black and white first pass on the whole thing, but I am more used to playing with the colours very early on in the process (**Fig07**).

## Step 7:

Here I am adding volume and details to the legs using the same tools, and also using the Glow tool to get a warmer highlight colour for the sun (**Fig08**).

## Step 8:

Now I am painting over the rock photo so that it blends in more with the rest of the drawing, and also to be able to tweak it more easily – eventually (**Fig09**).

## Step 9:

Here I am just adding shadows under the feet and details on the lower part of the body. Cerebral fluid has also been added.  It is kind of floating in the air because of the low gravity (**Fig10**).

## Step 10:

Now let's focus on the highlights and the shape of the second neck.  Because this creature has holes all over his body to excrete liquids, it makes sense to add more of a wet skin shade


Fig09


Fig10


Fig12


Fig11
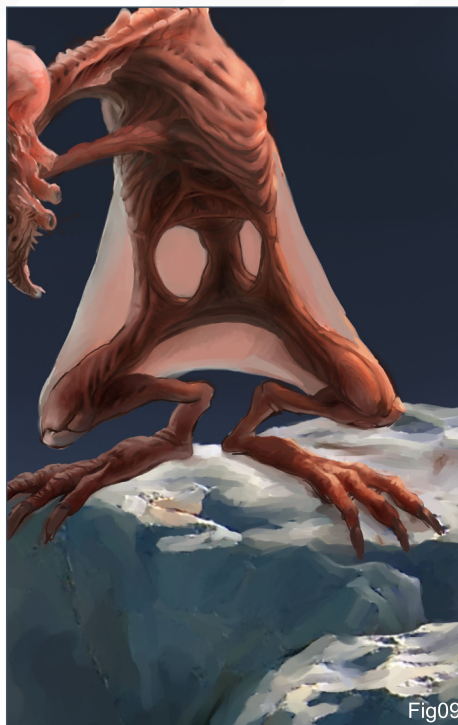
to it.  The neck shape was a bit too straight and it was not looking organic enough, so I changed it a little.  This creature has so many holes on it that I wanted the lower neck to look almost like an external organ.  This makes him look a little more fragile, but it's okay as he is able to escape pretty much all dangers by jumping very high!  (**Fig11**)

## Step 11:

I cropped the image so that we could get a closer look at the creature.  I also removed some rocks underneath the right knee.  The

middle toes are now smaller in order to break the uniform and rather boring proportions. I finally add more contrast to the image, and that's it!

## References:

Here are some photos which I found on the Internet (**Fig12**) that I kept in mind whilst creating this creature. I did not reuse them directly in this painting as a matte painter would usually do (except for the rock), but I found them inspiring for this particular creature design. (Fig12)

## Pascal Raimbault

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# Figurative Drawing

part 2

## & Foundational Studies Series

# Figurative Drawing
## & Foundational Studies Series
## Part 2

## Introduction

In last month's article (Issue 024) we took a look at three of the seven essential elements of art. Moving right along, we continue with the second instalment of this three-part series by expanding into what could be considered the most complex of all the seven elements: colour.

Colour is of, and in itself, an immense topic and one that can hardly be covered over the scope of this article. However, my aim is to explain the fundamental basics of colour to you in the hopes that you leave with a better understanding of how colour can be used to accentuate what you may (or may not) already know. For the lucky few who have a seemingly innate understanding of the subject, this article will probably seem a bit simple in its presentation, but for those who struggle with colour and its application I believe it will help to shed some light on the matter.

Speaking of light, colour is exactly that: light! When you see a colour, you are essentially seeing reflected light. When light waves fall on the surface of an object, two things happen. Some of these waves are reflected and some of these waves are absorbed. The light we see is what has been reflected. What we don't see is what has been absorbed. Take, for instance, an apple (**Fig01**). As light falls on the surface of an apple, the apple will absorb certain wavelengths and the wavelengths it can not absorb are reflected. If the apple is red, it is reflecting a range of red wavelengths. If the apple is green, it is reflecting a range of green wavelengths. Keep in mind very few objects exist that will reflect only one single wavelength of colour. For the most part, the colour on the objects we see amounts to several reflected ranges of wavelengths.



1) LIGHT FALLS ON OBJECT...

2) OBJECT ABSORBS SPECIFIC WAVELENGTHS...

3) OBJECT SELECTIVELY REFLECTS LIGHTWAVES WHICH WE SEE AS COLOR

Fig01



HUE

TINT

SHADE

BRIGHTNESS

-50%

100%

-50%

SATURATION
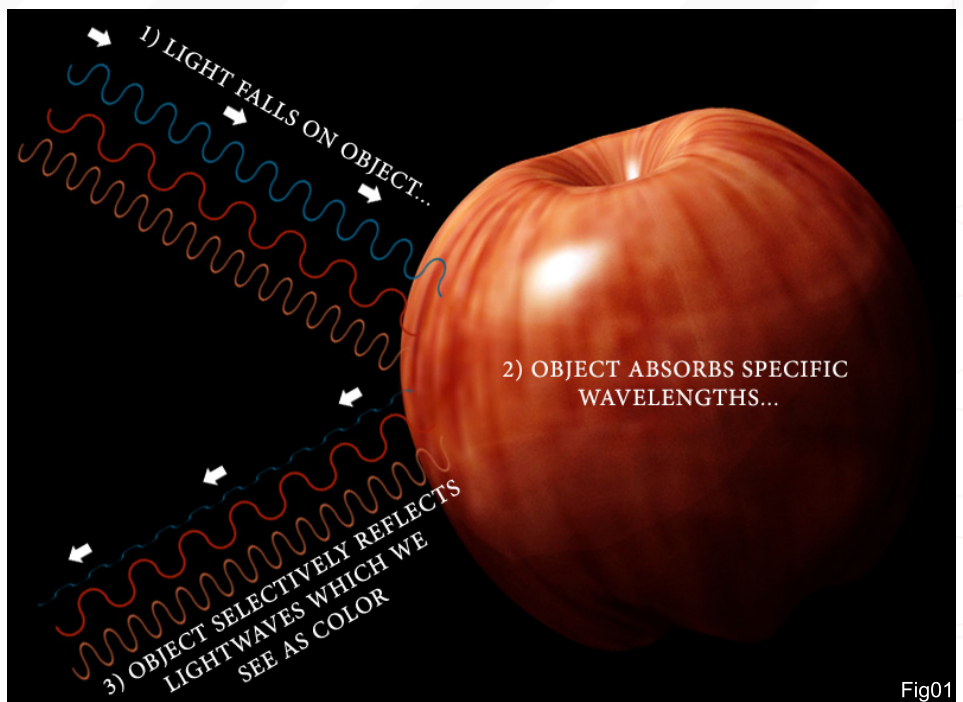
Fig02

We can see an object's true colours when visible light represents a complete range of wavelengths. However, colours are perceived differently when luminosity is affected.

Luminosity is the relative quantity of visible light available, and it is how we perceive brightness or darkness within an environment. This is the reason why an object's colour will look different at night than it does during the day. At night,

there are less wavelengths of light available than there are during the day, and an object can only reflect wavelengths that are available within its environment.  Think of a forest, for example.  During the day, when light from the sun is abundant, we can clearly see a wide spectrum of colours within the forest.  At night, when the forest is dimly illuminated by the moon's light, the colours you saw during the day will appear very different.  The forest is reflecting a small range of wavelengths because of the scarcity of light surrounding it.

So now that we have an understanding of how and why we see colour, let's take a look at some colour basics...

A colour is described by its hue, brightness, and saturation (**Fig02**).  Hue is the property of light by which the colour of an object is classified in reference to the colour spectrum (hue can be any colour, be it red, blue, green, yellow...).


Fig03


Fig04


Fig05
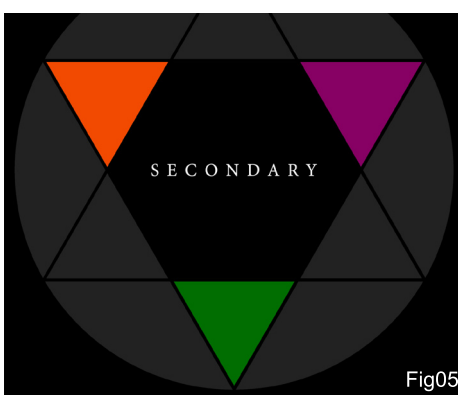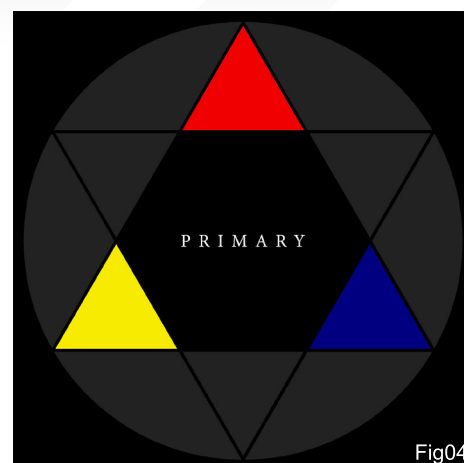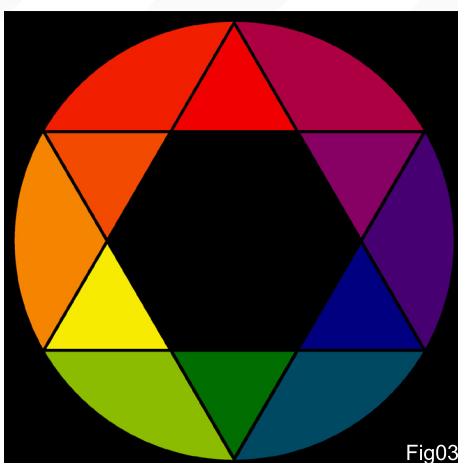
Brightness is the degree of lightness or darkness in a colour.  The variations of lightness and darkness in a hue are often referred to as shades or tints (adding white to a colour is referred to as tinting, whilst adding black to a colour is referred to as shading).  Saturation is the purity of a hue (for example, the colour pink is a less saturated degree of a red hue).

Whilst hue, brightness and saturation are what we use to describe a colour, a colour wheel (**Fig03**) is often used as a representational arrangement of the available colours in the colour spectrum.  These colours are broken down into primary, secondary and tertiary relationships.  Primary colours are colours which cannot be created by mixing other colours (these are red, yellow and blue) (**Fig04**).  Secondary colours are those colours created when two primary colours are mixed (these are orange, green and purple) (**Fig05**).  Tertiary colours are those created when a primary and secondary colour is mixed (**Fig06**).
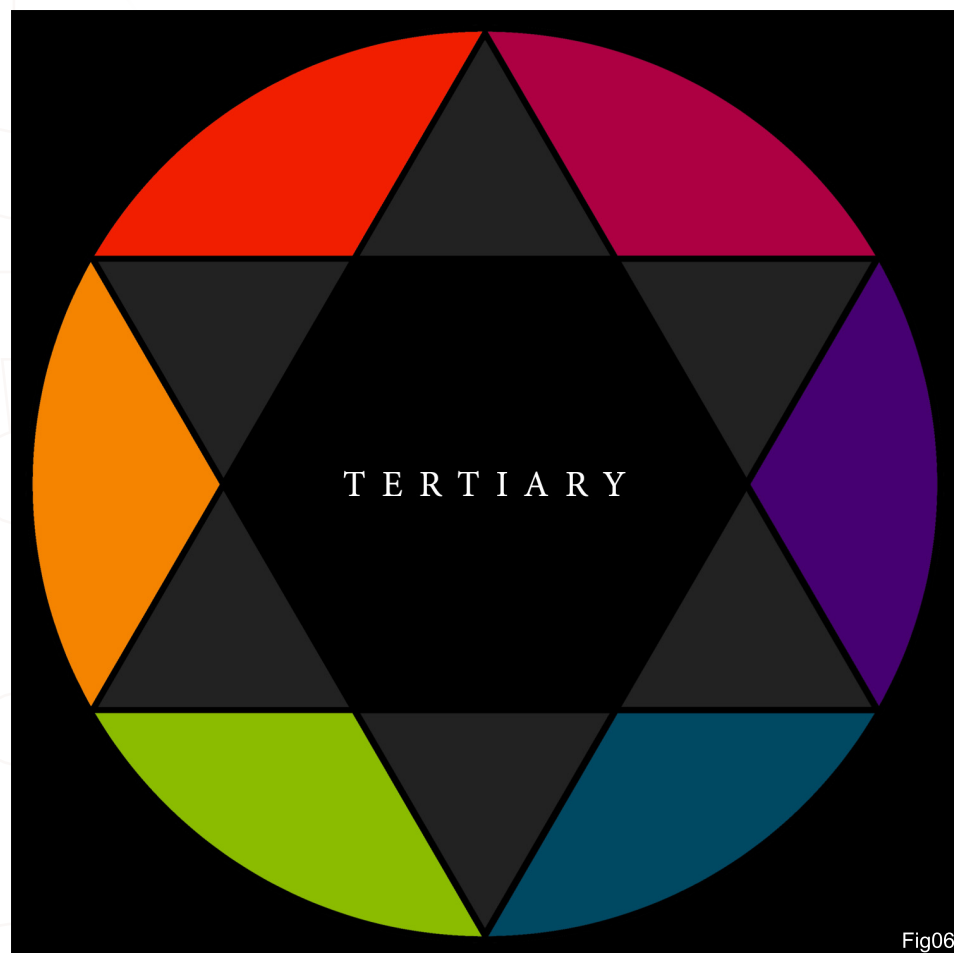
Although a colour wheel can be used to better understand the relationships between colours, it can also help us pick colours that create an overall harmony within a colour scheme.  While many colour schemes do exist, the most basic of these schemes are known as complementary, analogous and monochromatic.  Complementary colours are colours opposite of each other in the colour wheel (colours that compliment each other can be red and green,


Fig06
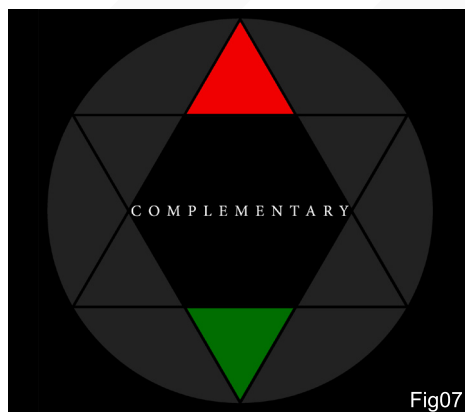
Fig07


ANALOGOUS
Fig08

blue and orange, or yellow and purple) (**Fig07**). Analogous colours are adjacent to each other within the colour wheel (think of these as neighbouring colours such as orange, yellow-orange and yellow, or blue, blue-violet and purple) (**Fig08**). Monochromatic colours are all the tints and shades of a single colour (**Fig09**).

As I stated earlier, the topic of colour in its entirety would simply be impossible to communicate over the length of this small article. Colour theory in itself is a vast subject and can seem extremely daunting for those who find it hard to comprehend. If you are one of these individuals and are interested in achieving a better understanding of colour, there is a wide variety of literature available which covers the topic extensively. Some recommended reading would be Vision and Art: The Biology of Seeing by Margaret Livingstone (ISBN 0-8109-0406-3), which has helped my understanding of colour dramatically and is an invaluable book which I reference regularly. The key to grasping colour is in recognising the relationships and effects colours have amongst themselves. In the next, and final, part of this series I will touch on the last three elements of art: value, texture and space, and will create a figure drawing that incorporates all of these elements. See you next month!

## Joel Carlo

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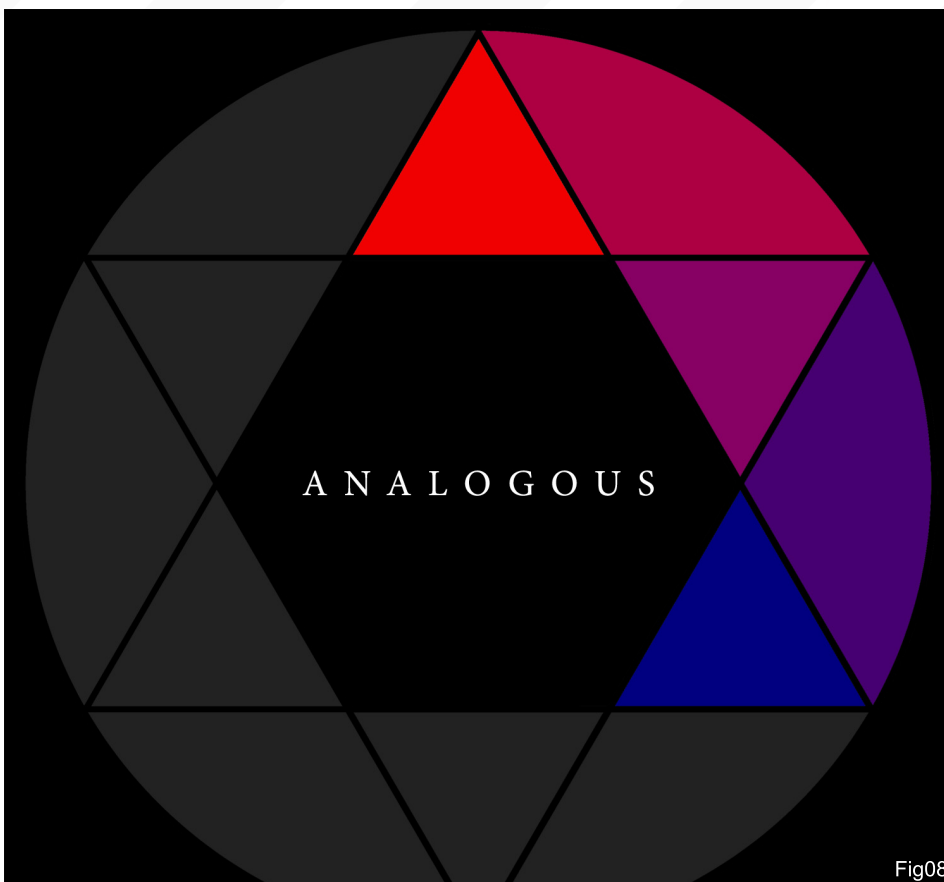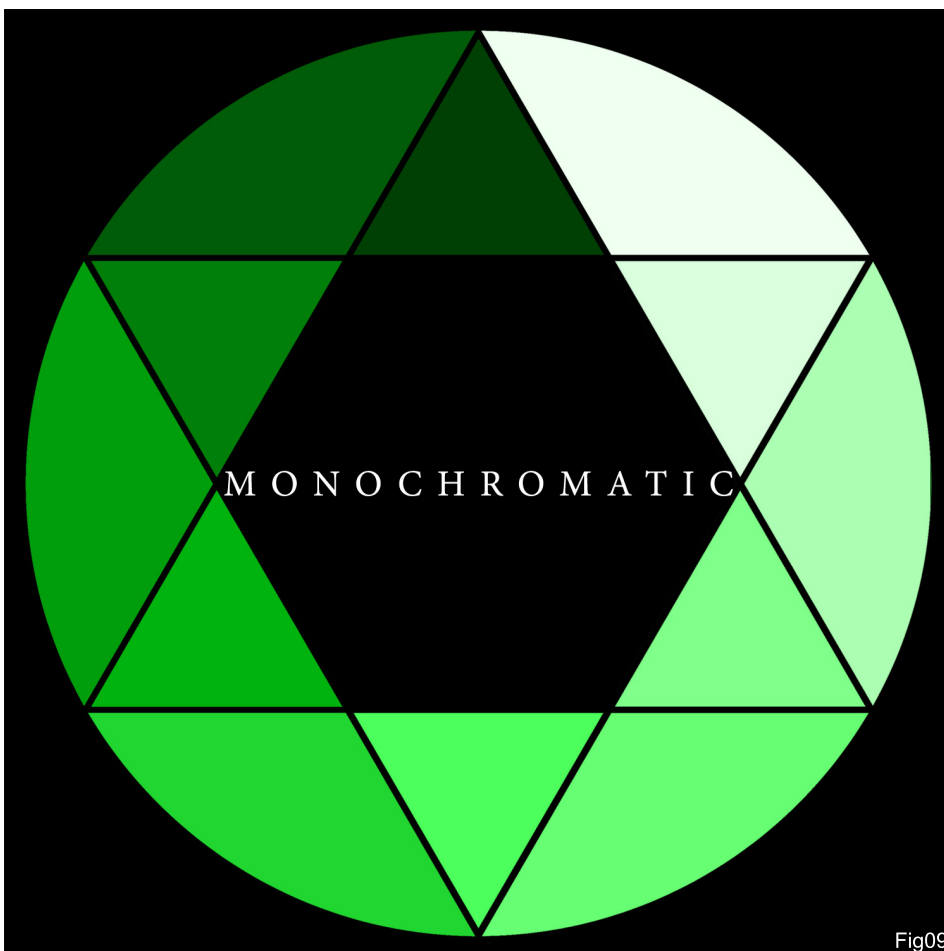

MONOCHROMATIC
Fig09

"Always keep in mind where the light strikes the surfaces so that your forms doesn't end up too stiff or flat!"

Discover how Robin Olausson created 'Syndaren' in this great little Making Of. Enjoy! ...

MAKING OF BY ROBIN OLAUSSON

SYNDAREN

EXOTIQUE

# MAKING OF SYNDAREN EXOTIQUE

## Created In:

Photoshop

## Step 1:

First of all I did some quick thumbnail sketches with different poses, which is a really fast way of trying designs out and making a strong silhouette. When I was pleased with the results, I scanned and printed out a larger copy of it, then used translucent paper to trace over it with a ballpoint pen (**Fig01**).
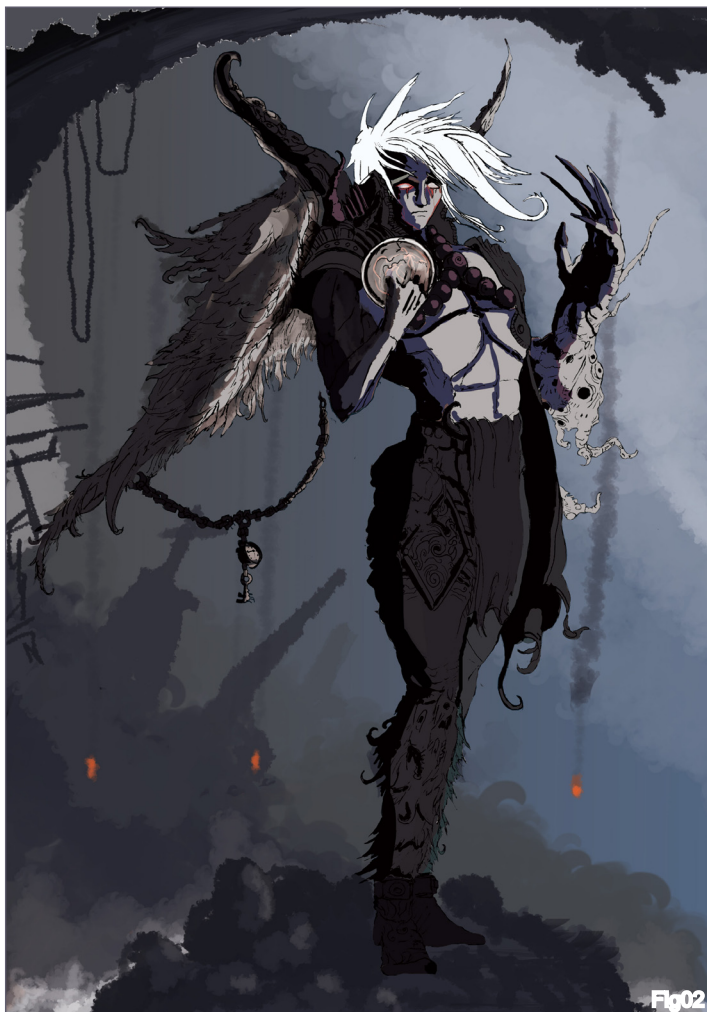


Fig01



Fig02
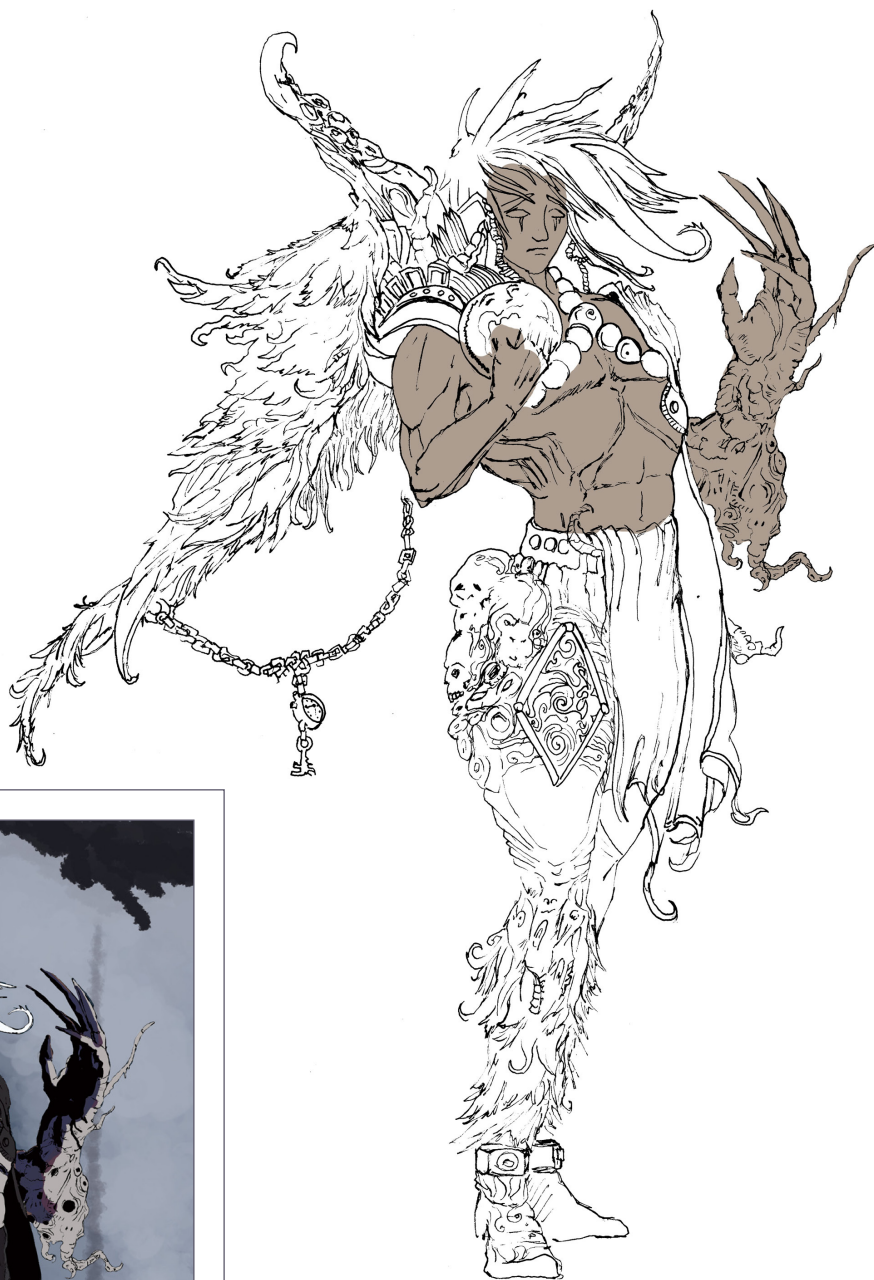
## Step 2:

After the final paper sketch image was done, I scanned it into Photoshop, made a new layer (Setting > Multiply), then started blocking-in some colours. I tend just to play around with the colours until I find something that I think works and would be fun too work with. For the background, I took a big custom brush, set to about 25% opacity, and just went crazy with it! (**Fig02**)

## Step 3:

This step I find quite fun actually; here you get the opportunity to describe your forms with light and shadow and, as I tend to do pretty often, come up with new forms and design elements. Here, again, be loose with it!

Just play around with the forms and see what you like about them. Always keep in mind where the light strikes the surfaces so that your forms doesn't end up too stiff or flat! I also introduced red into the colour scheme to break it up a little (**Fig03**).

## Step 4:

I zoomed out and re-painted lots of the image, and also made some changes to the figure since I realised those armour pads on the upper legs made the character more feminine, which I didn't want. At this stage, I didn't know where I wanted to go with the background, so I just played around with some different styles (still staying zoomed out though, as this keeps you from going in and detailing too much, which isn't that important in this early stage) (**Fig04**).

Fig03

## Step 5:

I made some changes to the anatomy and design elements, such as his haircut which I kind of liked before but I wanted to try something new, and I was pretty happy with the result. Again, I made some more changes in the background; I wanted to bring more contrast/focus to my character's head, so I made the background darker. I added a new light source to the image when I made the sphere glowing, which means that I had this new light striking lots of surfaces, such as his face (**Fig05**).

## Step 6:

Dramatic changes! I wasn't very happy with the background so I re-cropped the image, changed the overall colour scheme (since I started out with a blue scheme and then went more towards a reddish one, I thought why not mix the two

Fig04

Fig05

together?). Basically, what I did here was take a big brush, with the opacity set to about 30-60% (changing as I went along), with the image zoomed out, and I re-painted the background. I refined the details of the image, such as the hair, shoulder pads, wings and the chain hanging from the wing. When I make big changes such as these, I always keep in mind the composition and try too improve it as much as I can (repeating shapes throughout the image helps a lot in making the image consistent).

To get a nicely cropped result I changed the design of the wings, which also made some new and cool flow lines within the image, resulting in some of the cloth that I added around the character's lower part. Again, I didn't want this image to just be a labour where I just follow simple steps, like sketch, blocking-in colours, refining shapes with light and shadow, then keep on refining and refining until it's done... to keep my interest

alive throughout the whole process I changed the design a lot! For me, it's very important to always have strong silhouettes and good contrast within the image, so this was pretty much what I kept looking for and always kept on my mind whilst painting (**Fig06**).

## Step 7:

Here I felt that my piece needed a little more depth, so I added some elements in the far background. I realised that the image was squeezed into the frame, so I expanded it a little to the left to balance things out. Since my sphere was a big part of the image, I knew that I had to re-paint it sooner or later – so I did! I wanted it to look like it was somewhat organic, but still not too soft and also with some kind of a shell thing to keep it consistent and not floating away all over the place. Even if I do just a character sketch, I like to put them into an environment and also make it somehow


Fig06


Fig07

relate to the character.  Here I wanted more details in the background and enhance the feeling of beauty/evil, which has been my theme throughout the whole image.  I added a beautiful cloudy sky, then made it a little stormy and even added some explosions going on to really give the impression that something big is about to happen and that there's some real chaos going on!  (**Fig07**)

## Step 8:

Okay so here I knew that I was pretty pleased with the result and that it was time to wrap it up, so I added and refined the last details.  As you can see, even this far into the image I was still making even more changes to it, which makes it a whole lot more fun to work on!  (**Fig08**)

## Conclusion:

This image went through many changes before the final result came out, but this has been one of my personal projects where I've had time to play around with it and enjoy my time as much as possible.  Even though I'm having fun, I also take it very seriously, and you really need to think about how things relate to each other all the time (such as colour, light/shadows, form,  and so on).  For me, everything is pretty much about balance... finding balance within everything.  When I say this, I don't just mean the design or the colours, I also mean the way in which you work!  Just imagine yourself painting an image and just doing the labour – just refining the forms more and more and adding details...  I mean, sure, this needs to be done, but why not play around with it a little as you go?

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Fig08

# 2d
## Artist

Concept Art, Digital & Matte Painting Magazine
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www.2dartistmag.com
image : Patri Balanovsky

Pat
2006

"I built the spaceship from a photographic part of train's engine, and other industrial things..."

Adrian takes us through the making of his sci-fi image, 'By the Sea'...

making of Adrian Baluta

by the sea

# making of
# by the sea

## Created In:

Photoshop

## Introduction

I am a sci-fi fan and I like the appearance of space ships, with a strong perspective. I decided to make a large ship hovering over the sea, and in the back of the painting I thought about adding a small, normal ship in order to achieve the correct proportions and to have a good visual impact. I am happy with the final result because I worked on this piece with only a mouse, not with tablet, and it was all created in Photoshop. For the colours, my inspiration came from classic painters, like Pieter Paul Rubens and Leonardo, and from the 'Flamande' painters such as Brueghel and Caravaggio. For the spaceships, the classic sci-fi movies like Star Wars and Blade Runner, amongst others, inspired me.

To begin, I will explain how I started this piece. To start, I chose a good, strong perspective – one to make the visual impact more clear (**Fig01**).


Fig01


Fig02


Fig03


Fig04
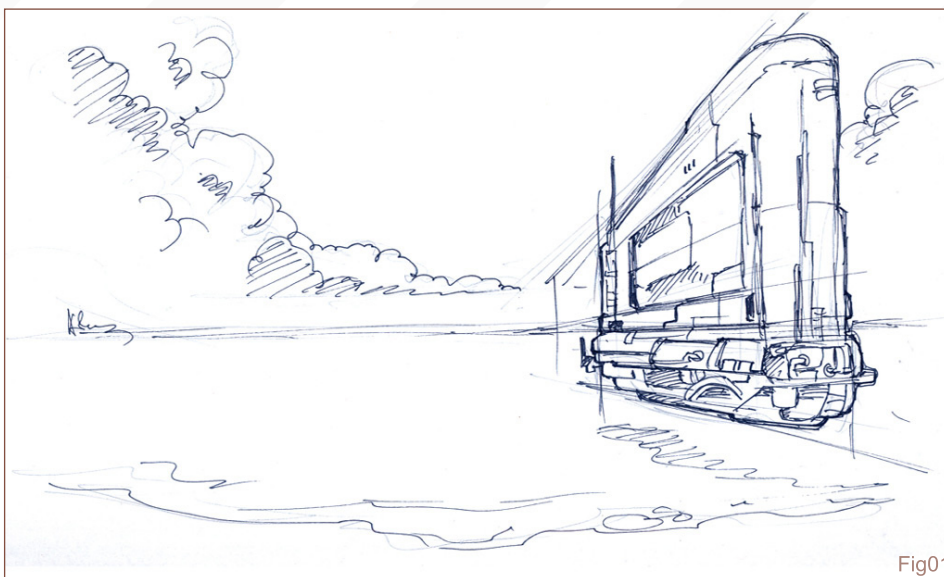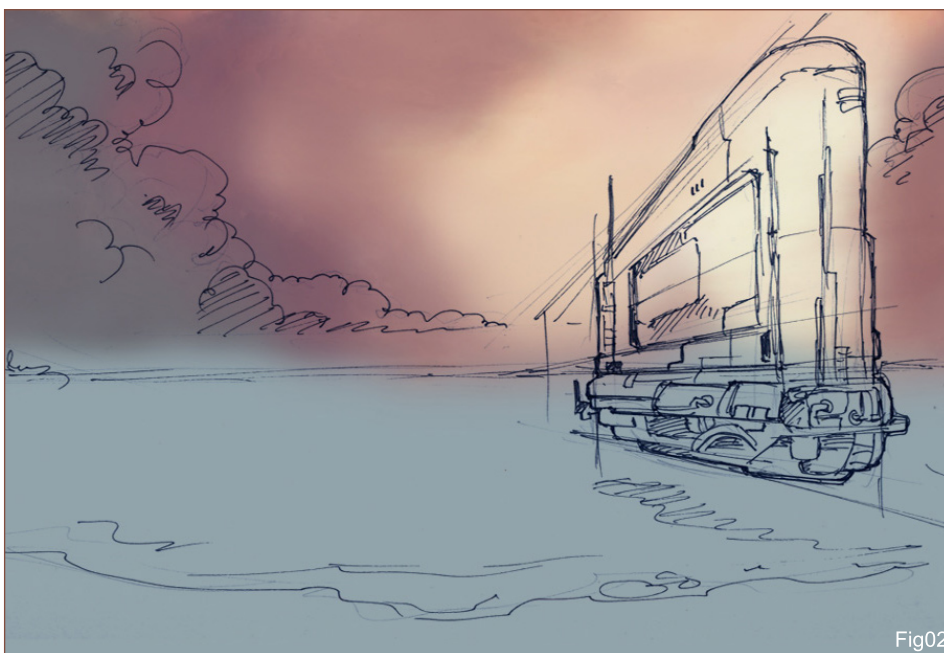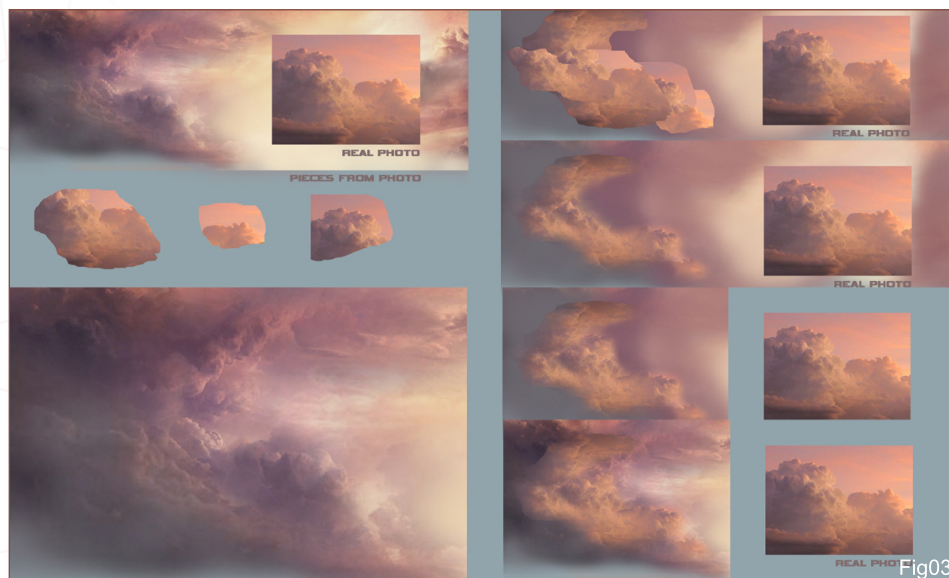
After the sketch was down, I moved on to work and started building the clouds (**Fig02**). I used photographic textures of clouds and combined them to make something very atmospheric.

I have presented the process of building the clouds. For the first step, I had a photograph
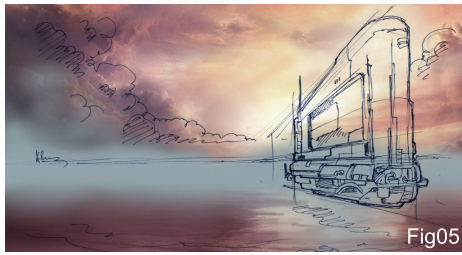
Fig05

of part of some clouds; I cropped the photo in some parts and pieced what I had together. The next step was to mix them to become just one part, using the Eraser tool, the Dodge tool and the Burn tool. The result can be seen in **Fig02, Fig03, Fig04** and **Fig05**.

For the sea and the rocks I used the very same technique as for the clouds.

Now I will show you how I built the spaceship (**Fig06**). I built the spaceship from a photographic part of train's engine, and other industrial things, and along with a metal texture the result came out as can be seen in **Fig07**. I cropped parts from the engine and combined them, using the Eraser tool, Dodge tool and Burn tool, to make the dark and the light parts of the space engine. For the larger part of the ship I used a part from a navy ship; I stretched it, cropped it, duplicated and combined it, as shown in F**ig08, Fig09, Fig10** and **Fig11.**

The next step was to start adding elements, like the water, rocks, and small photographic textures combined, to build the full composition. The process was not so simple though because every layer had a different colour. To resolve the matter, I used the Color Balance and Hue Saturation tools. I made a lot of layers with pass colours and painted fog for the added depth. At this stage, however, the lighting still needed
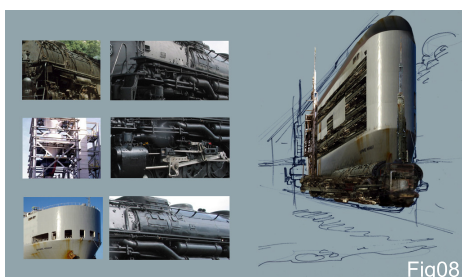

Fig06


Fig07


Fig08
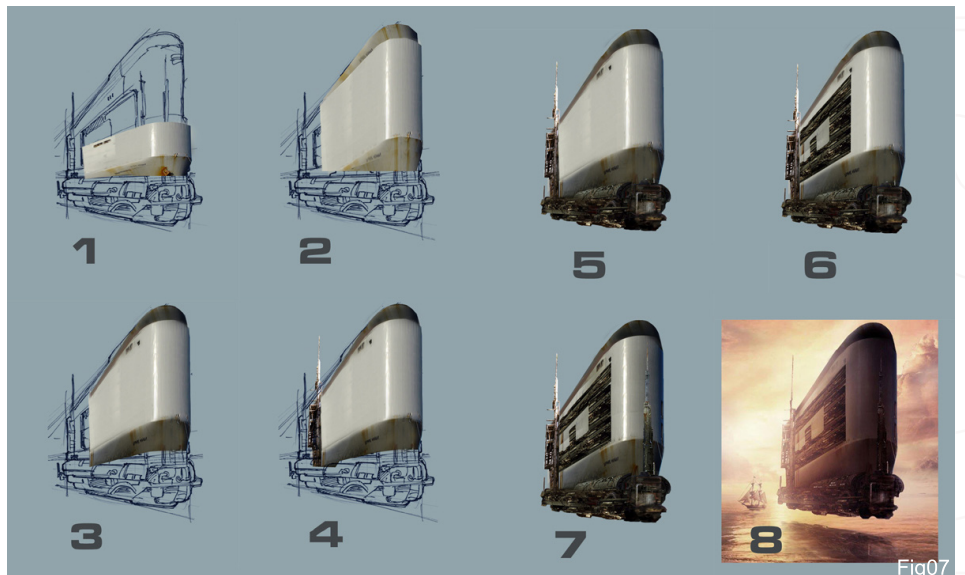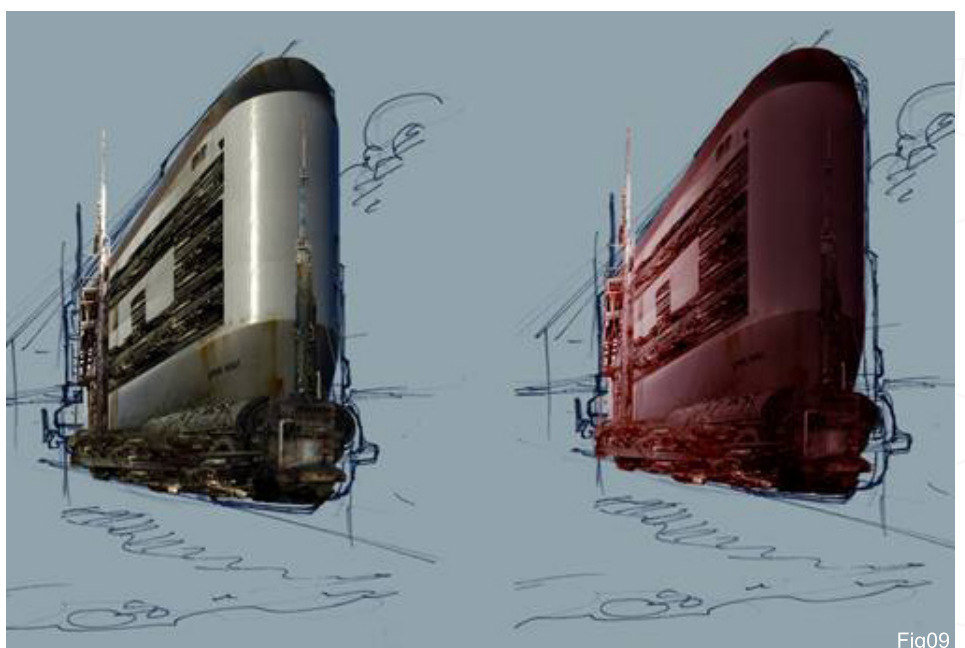

Fig09

a lot of work. After I put the space ship into the background I composited the scene; one layer for the background, one layer for the ship, one for the haze/fog, and one for the light of the scene.

To set the light in the scene I duplicated the final composition in three layers: the base colour, the light colour, and the dark colour for the shadow (**Fig12**). With the lighting sorted, I came up with my final image.

Thank you very much for reading this making of. I hope you will find it useful and learn from it. If you have any questions, suggestions or critiques, please feel free to drop me a line.


Fig10


Fig11


Fig12



*Adrian Baluta*

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# DIGITAL ART MASTERS

## VOLUME 2

With the release of 3DTotal's new book, 'Digital Art Masters: Volume 2', we have some exclusive chapters for you...

The book is more than just an artwork book, as not only does it feature full-colour, full-page images, but each artist has described – in detail – the creation process behind each published artwork, in their own words, especially for this book.

This month we feature:

## 'The Manga Christ'
### by Siku

The following shots of the 'The Manga Christ' book pages are featured here in full-resolution and can be read by zooming in!

# THE MANGA CHRIST
By SIKU

### Concept

I was commissioned by Hodder and Stoughton book publishers to develop a Manga graphic novel adaptation of the New and Old Testament Bible. I also had to do four covers for four different versions of the project. Here, we have some character development for the first of the four covers (Fig.01a).

I needed to develop Manga hero archetypes. The first was Jesus. This was only an initial first step. Fig.01b–d are cover ideas. My clients settled for Fig.01d. I could now move to the next stage: fleshing out the detail.

Fig.01e shows how far I had developed the lead character Jesus Christ. His crew were also being developed at this time (see Fig.01f and g – Judas and Peter respectively). Peter's curly hair hints at his fiery temperament while Judas' hood-like hair and slender features represent duplicity and slyness.

In the books of the gospel, Jesus called some religious leaders who exploited the people "vipers and sons of vipers"; one of my final preparatory drawings; reflecting this is Fig.02a.

Fig.01b
Fig.01c
Fig.01d
Fig.01e
Fig.01a
Fig.01f
JUDAS ISCARIOT
Fig.01g
PETER
Fig.02a

### To Paint or not to Paint?

My publishers wanted painted covers for a deluxe look. We were under pressure to churn out the work quite quickly with just two months to produce the entire graphic novel. So I suggested a fast and flexible alternative to paintings on paper or canvas: a digital painting with painterly effects.

For this job I would use the familiar Photoshop. It is possible to acquire painterly effects but it never convincingly simulates oil, acrylic, watercolor or impasto effects. I wanted to achieve these effects.

A friend had e-mailed me details on new software called Artrage. I had tested it a few weeks before the commission. The severe time constraints meant there was little time to get to grips with Artrage so learning to use it on the job (as we all do) would have to do.

There were certain certainties about Photoshop; I knew it well and it is great for editing and doing precise work, so I decided to work both in Photoshop and Artrage. For the first cover I used Photoshop, for the second cover (Fig.02b), I used Artrage .
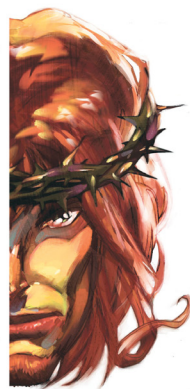
Fig.02b
Fig.03a
Fig.03b

### Prepping within Photoshop

Once approved, I went on to develop Fig.02c. I usually scan at 300 dpi, even when producing content for none print material. You never know when an image might be required for print. Working in Photoshop, I tend to work in RGB because of its larger palette gamut. This is perfect for video or digital output but may be problematic for print material. For print you would need to transfer to CMYK mode.

Fig.03a is a roughed-out using Photoshop's polygonal selection and gradient tools. This is the fastest way to construct a palette – call it a digital sketch. Much of what I have in my 'digital sketch' will be used in the final work.

While working on a painting, there is the tendency to get sucked in; a rudimentary sketch that captures the required mood of what you want is essential. You may require a mood board with references from several sources. I have a resource of references on my hard drive which I consult for inspiration.

The below shots of the 'The Manga Christ' book pages are featured here in full-resolution and can be read by zooming in!



## Building the Foundation

Fig.03b and c are my basic elements of the final work. I like working up from dark hues to lighter hues. It creates a heavier and more painterly look. Blacks in paintings don't always work well (although a few fantasy artists like Simon Bisely like to use black). In Fig.04a I begin to break down the black with red hues using the lasso tool (Fig.04b). I work really quickly to create a sense of urgency at every step and layer of color.

Fig.04c shows how I use the lasso tool. I use it like a pencil, drawing quickly and marking out sections for lighter colors.

### How I paint in my colors

In my tutorials of the past I demonstrated a novel technique where "motion bur" is used to break up a section of colour like that seen here in Fig.04d and Fig.05a. For this work I work differently, Fig.05b shows how I relied more on wet edge brushes to fill in the sections. The lasso selections allow me to use my brush quite quickly across the canvas. I keep building up the colors from dark to light.

One way of keeping your colors fresh is to use white as a last resort. For example, I use yellow to lighten my reds and greens. For brown hues I progressively use yellow then some red to warm it up. Eventually you have to use white, for example when your greens approach lime or if you have to brighten up your blues.

### Organizing layers in Photoshop

Some digital artists advise keeping your layers as simple as possibly by regularly merging and flattening layers. It helps to making the document size smaller, hence making your computer purr smoothly. While this is true, I tend not to work this way. I would rather keep my layers as separate as possible for future editing possibilities. I believe that when we work in the digital domain we should keep whatever advantages result from such a method. In this case keeping separate layers for sections of the work means it is easier to make corrections. Artists who work for book publishers understand how shifting requirements may mean making many corrections to a work of art. Fig.06 shows how I organize my layers. It's a payoff between keeping the file size small but yet retaining as much flexibility as possible.

### Getting that painterly feel

Fig.07–09 is my painting worked up. Now I intended to mix things up a bit. See Fig.10a. The sky looks like it was painted with a real brush… well it was!

206  FANTASY   FANTASY  207

Fig.10b–e reveals how this was done. I had painted a white board in sienna, scanned it and imported it into Photoshop, and had manipulated several copied layers using wet edge erasers and blenders. I used the scan like a paint brush to finally achieve Fig.11.

For an alternative painting see Fig.12. Because I keep my layers separate it's possible to "rejig" this easily in Photoshop.

### Conclusion

I needed to achieve a fresh but studious painting. It needed to belong to the Manga genre. The characters had to fulfill Manga archetypes and I judged that we needed a cover with mood in the tradition of "Seven Samurai".

I think I achieved this.

To know more about this project, please visit: www.themangabible.com

### Artist Portfolio

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# 2d artist

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Image by Nick Oroc

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